ORGAN 101

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Book I.

Favourite Airs

for the

ORGAN

arranged by

Dr. W. J. WESTBROOK.

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Price 4/.

LONDON,
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25 Castle Street East, Berners St. W.

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HOPWOOD & CREW, LTD
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London, W.

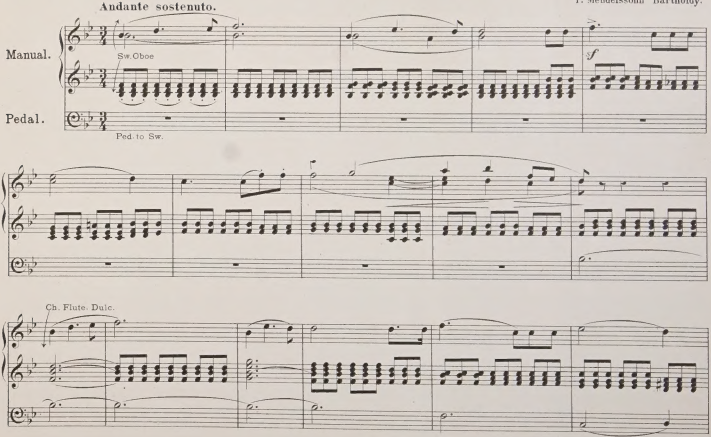
Book I.

Favourite Airs for the Organ.

St Paul.

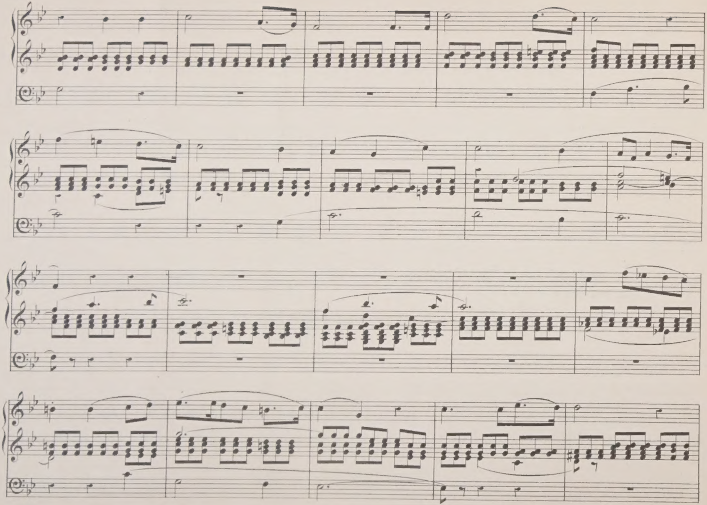
"Jerusalem!"

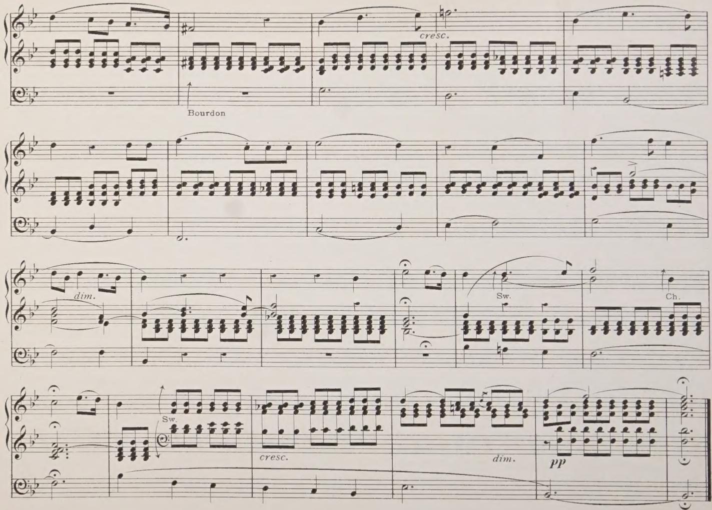
F. Mendelssohn Bartholdy.


Andante sostenuto.
Manual.
Sw. Oboe
Pedal.
Ped. to Sw.
sf
Ch. Flute. Dulc.

London, Orsborn & Co. 25 Castle Street East, Berners Street, W.

L



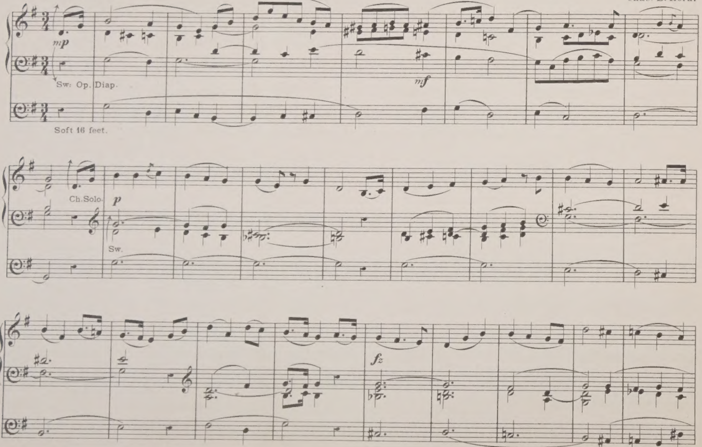

cresc.
Bourdon
dim.
Sw.
Ch.
Sw.
cresc.
dim.
pp

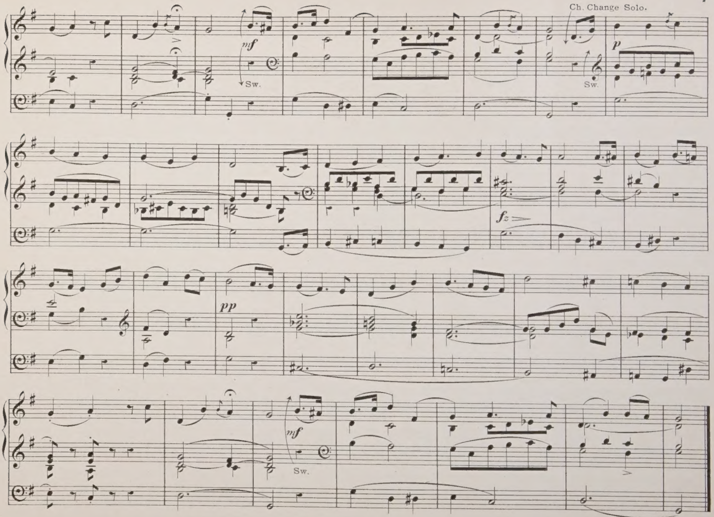
"For the homes of our Fathers."

Daniel's Prediction.

Andantino.

Chas. E. Horn.


mp
Sw: Op. Diap.
Soft 16 feet.
mf
Ch.Solo.
p
Sw.
fz

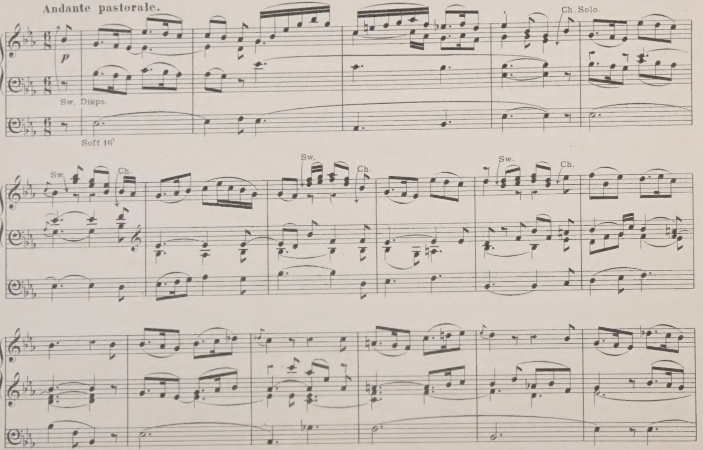

Ch. Change Solo.
mf
Sw.
Sw.
p
fz
pp
mf
Sw.

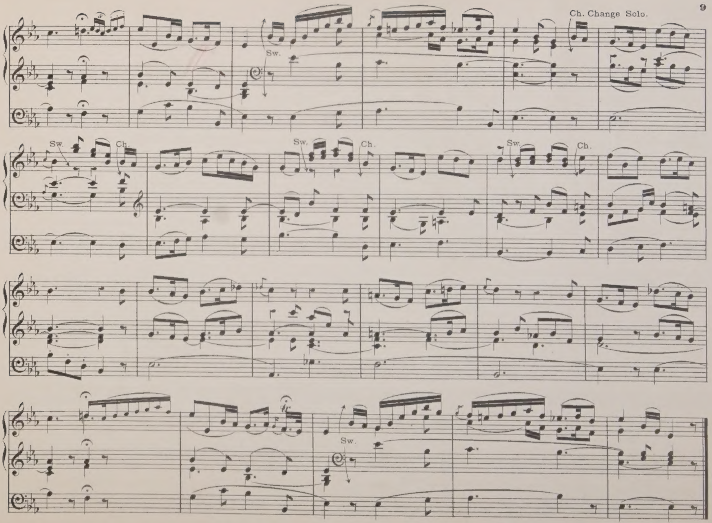
Eve's Hymn.

"How cheerful along the gay mead"

Abel.

Dr T. A. Arne.


Andante pastorale.
p
Sw. Diaps.
Soft 16'
Ch. Solo.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.

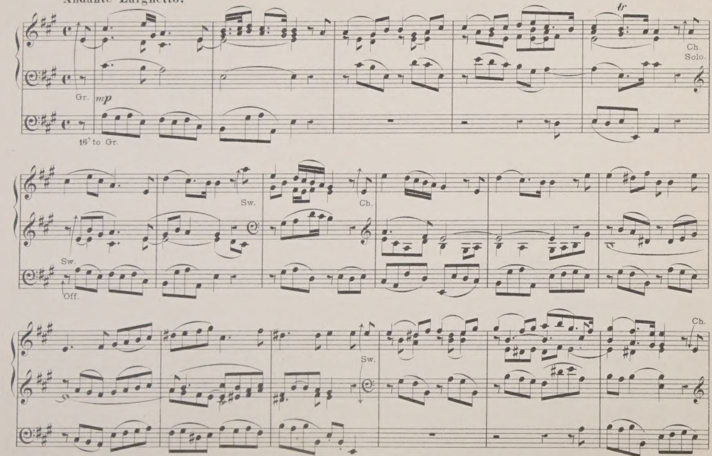

Ch. Change Solo.
Sw.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.

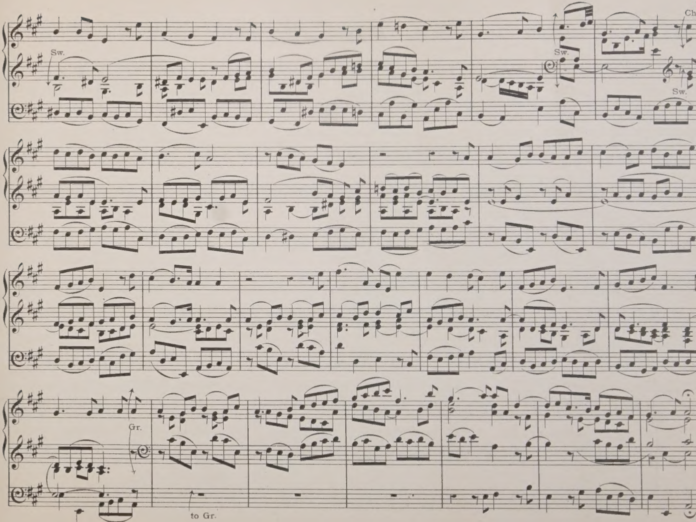
"But thou didst not leave."

Messiah.

Andante Larghetto.

G.F. Handel.


tr
Ch.
Solo.
Gr.
mp
16' to Gr.
Sw.
Ch.
Sw.
Off.
Sw.
Ch.

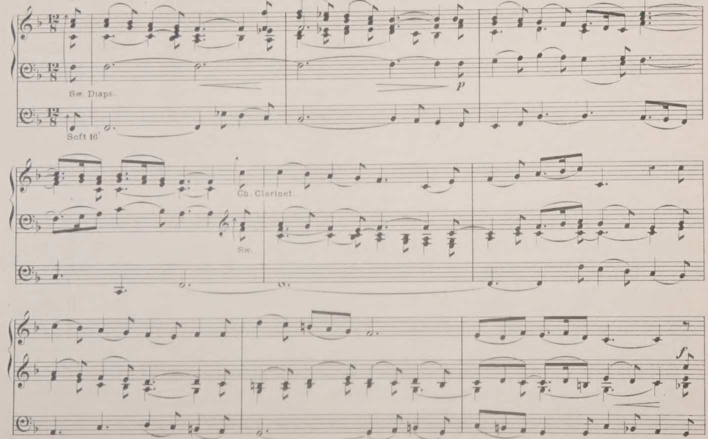

Ch.
Sw.
Sw.
Sw.
Gr.
to Gr.

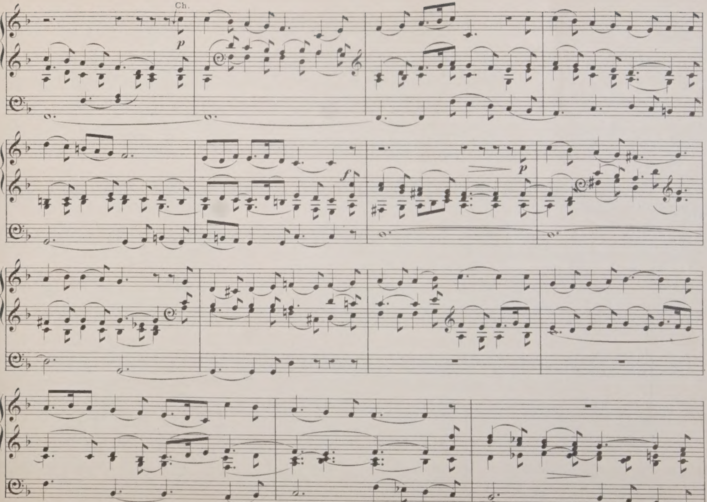
"He shall feed His flock."

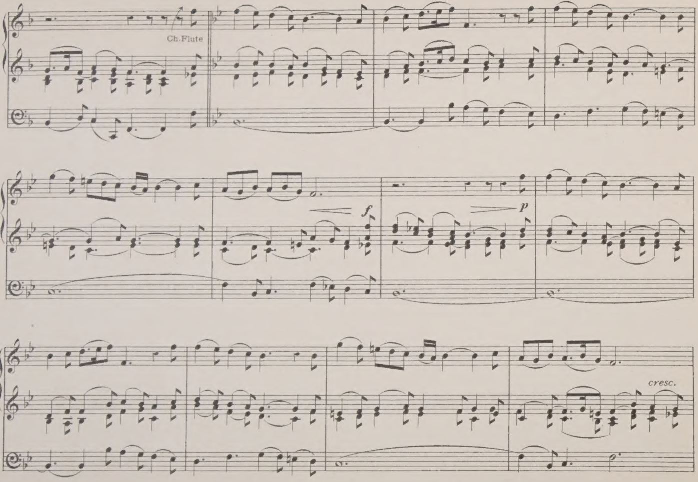
Messiah.

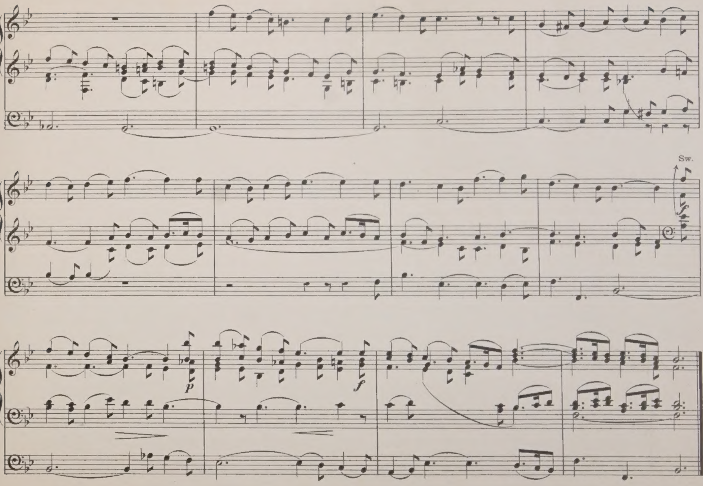
G. F. Handel.

Larghetto e piano.


Sw. Diaps.
Soft 16'
p
Ch. Clarinet.
Sw.
f


Ch.
p
f
p

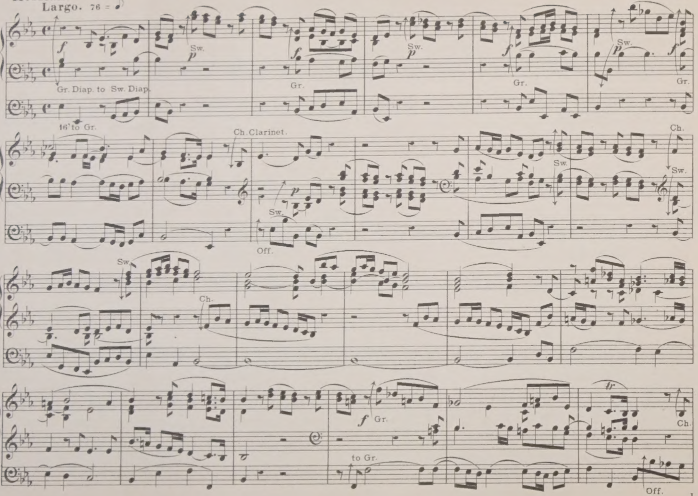

Ch.Flute
f
p
cresc.

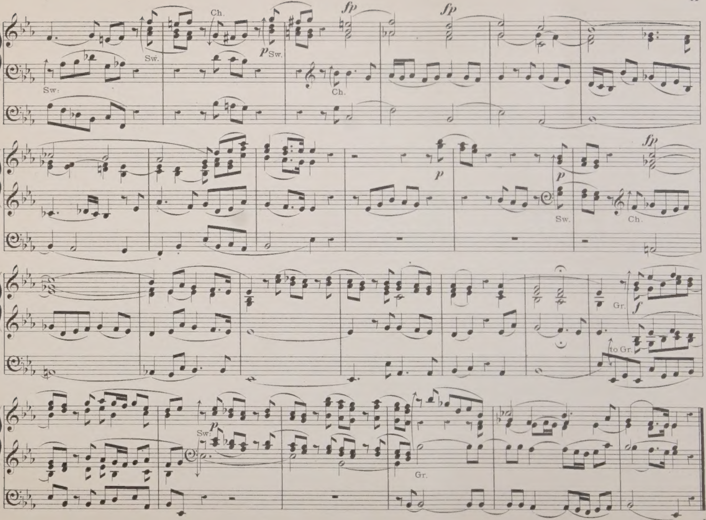

Sw.
p
f

"He was despised."

Messiah.

G. F. Handel.


Largo. 76 = ♪
f
Gr. Diap. to Sw. Diap.
16' to Gr.
Sw.
p
f
Gr.
Sw.
p
f
Gr.
Sw.
p
f
Gr.
Ch. Clarinet.
p
Sw.
Off.
Sw.
Ch.
Sw.
Sw.
Ch.
f
Gr.
to Gr.
tr
Ch.
Off.


fp
fp
Ch.
Sw.
Sw.
p Sw.
Ch.
p
p
Sw.
Ch.
fp
Gr.
f
to Gr.
p
Sw.
Gr.

Mr W Allen from R A Hu
Jan 88

Book II.

Favourite Airs

for the

ORGAN

arranged by

Dr. W. J. WESTBROOK.

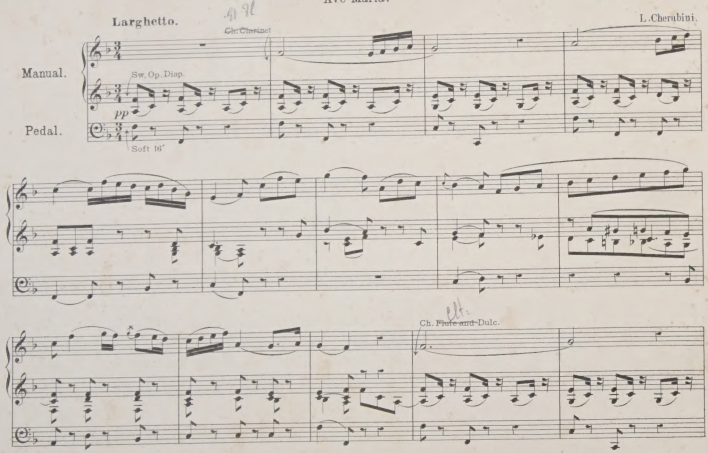
Ent. Stat. Hall. Price 4/.

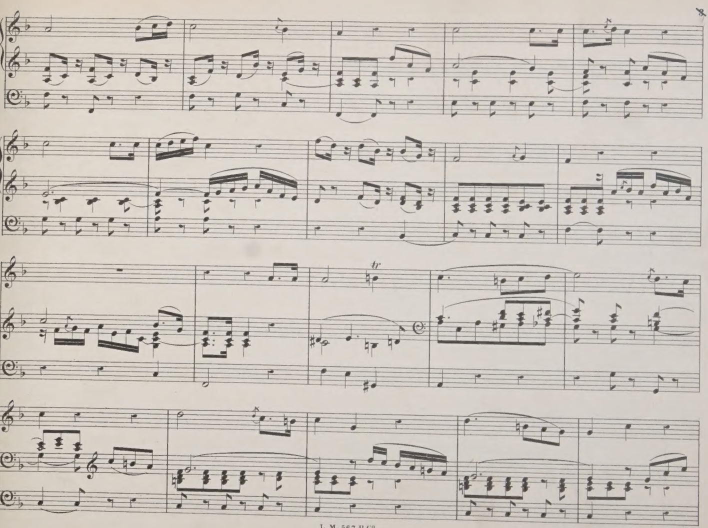
LONDON,
THE LONDON MUSIC PUBLISHING AND GENERAL AGENCY Co. (Limited).
54, Great Marlborough Street, W.

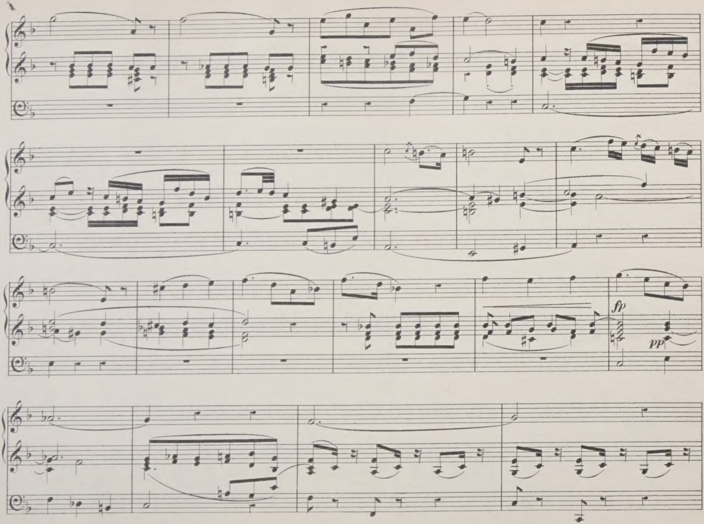
Book II.

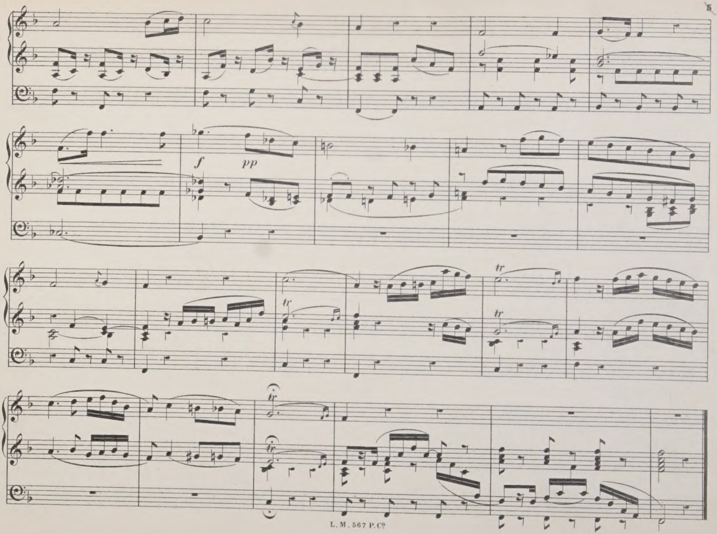
Favourite Airs for the Organ.

"Ave Maria!"


Gt Fl
~~Ch. Clarinet~~
Larghetto.
L. Cherubini.
Manual.
Sw. Op. Diap.
pp
Pedal.
Soft 16'
Clt.
Ch. ~~Flute and~~ Dulc.


tr

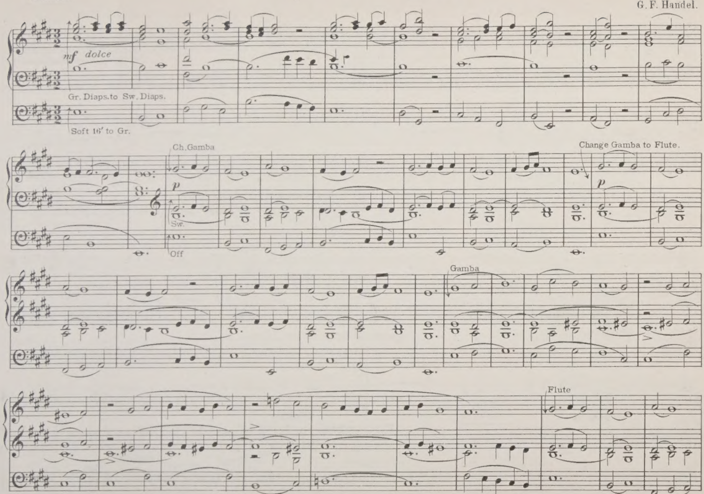

fp
pp

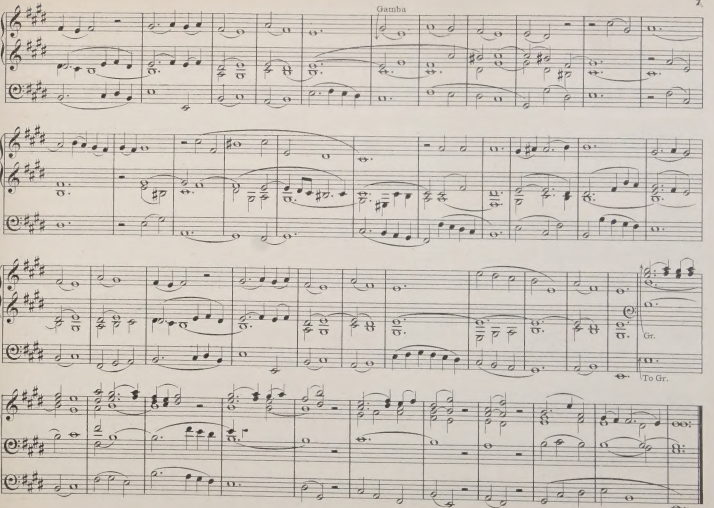

f
pp
tr
tr
tr
tr
tr

Alcina.

"Verdi prati, selve amene."

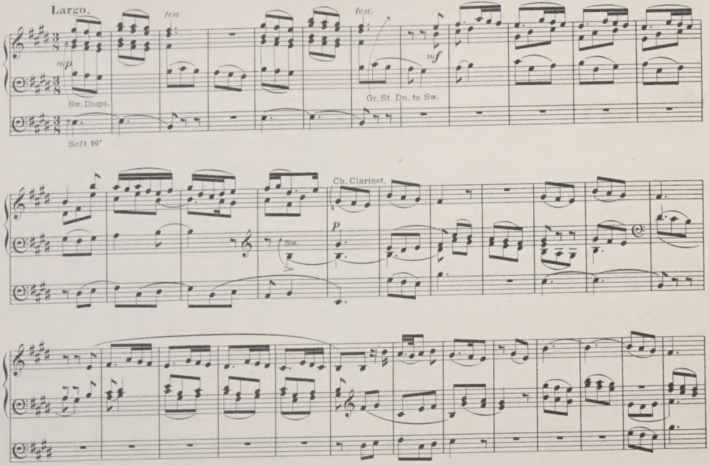
G. F. Handel.

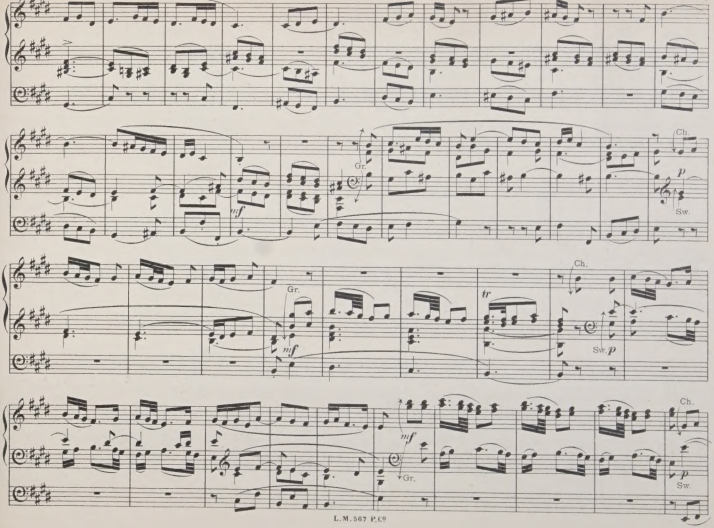

mf dolce
Gr. Diaps. to Sw. Diaps.
Soft 16′ to Gr.
Ch. Gamba
p
Sw.
Off
Change Gamba to Flute.
p
Gamba
Flute

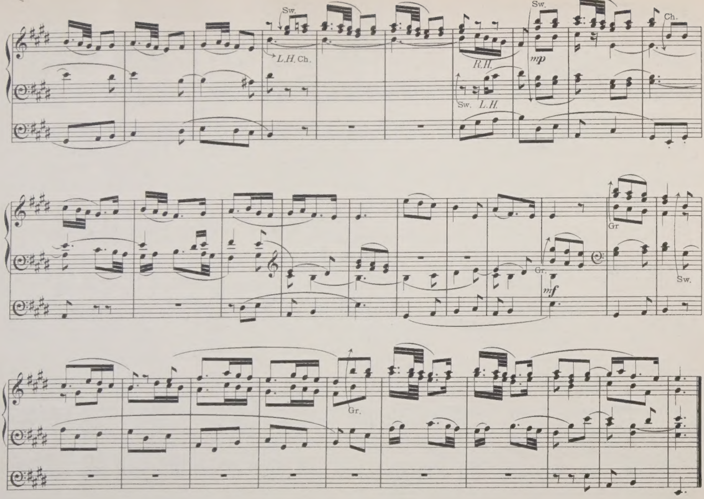

Gamba
Gr.
To Gr.

"Thou shalt bring them in."

G. F. Handel.


Largo.
ten.
mp
Sw. Diaps.
Soft 16′
ten.
Gr. St. Dn. to Sw.
mf
Ch. Clarinet.
p
Sw.


Gr.
Ch.
mf
p
Sw.
Ch.
Gr.
mf
tr
Sw. p
mf
Gr.
Ch.
p
Sw.

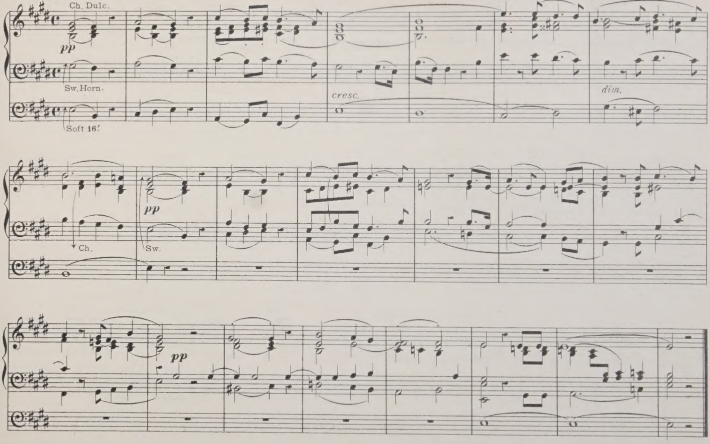

Sw.
L.H. Ch.
R.H.
Sw. L.H.
Sw.
mp
Ch.
Gr
Gr.
mf
Sw.
Gr.

Last Judgment.

"Holy, Holy!"

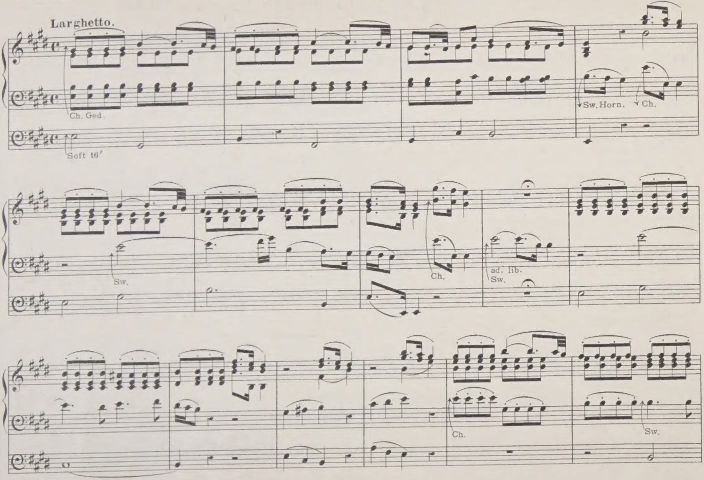
L. Spohr.

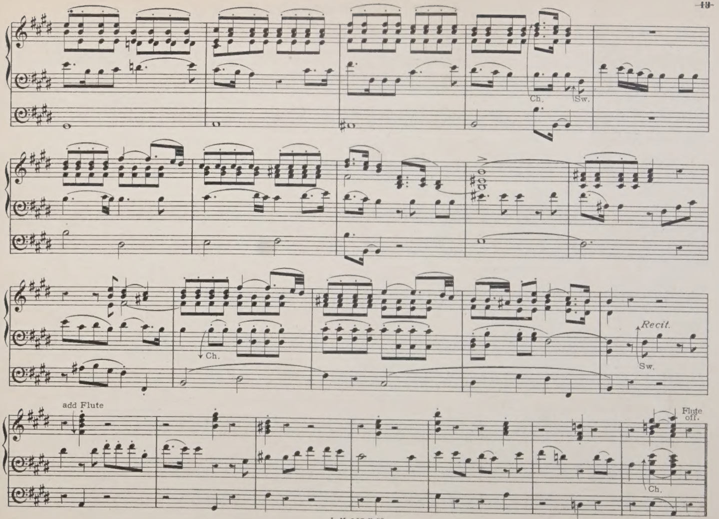
Adagio 69 = ♪


Ch. Dulc.
pp
Sw.Horn.
Soft 16'
cresc.
dim.
Ch.
Sw.
pp
pp

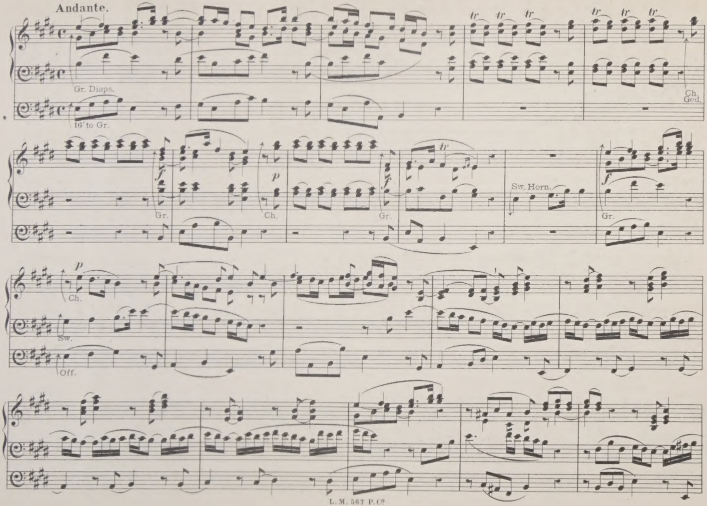
Recit:-"Comfort ye my people."

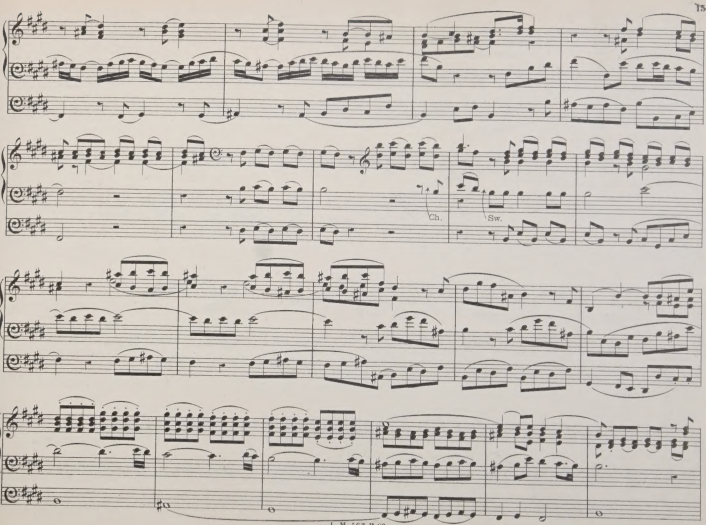
G. F. Handel.

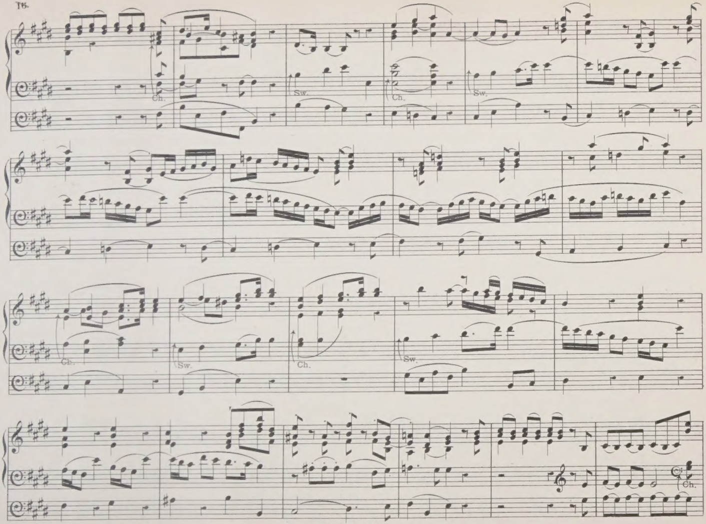

Larghetto.
Ch. Ged.
Soft 16′
Sw. Horn.
Ch.
Sw.
Ch.
ad. lib.
Sw.
Ch.
Sw.

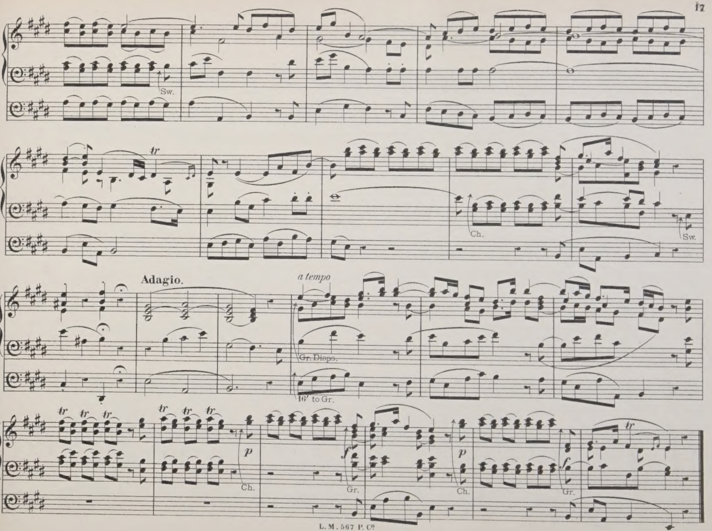

Ch.
Sw.
Ch.
Recit.
Sw.
add Flute
Flute off.
Ch.

Air. "Every valley shall be exalted."


Andante.
tr
Gr. Diaps.
16' to Gr.
Ch.
Ged.
f
Gr.
p
Ch.
Gr.
Sw. Horn.
Gr.
p
Ch.
Sw.
Off.


Ch.
Sw.

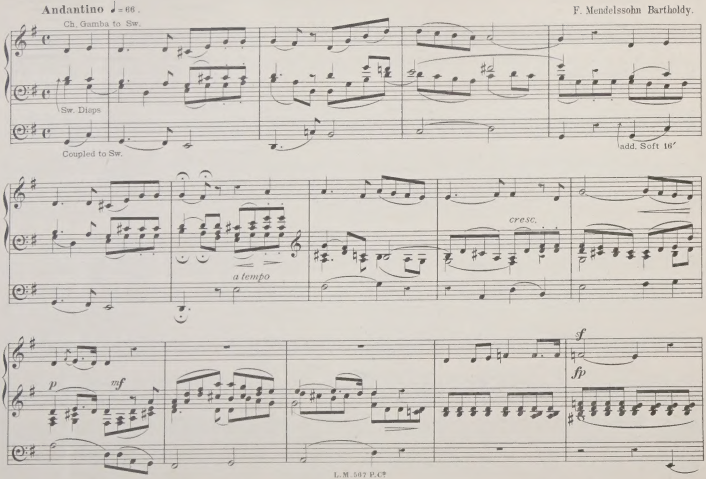

16.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.

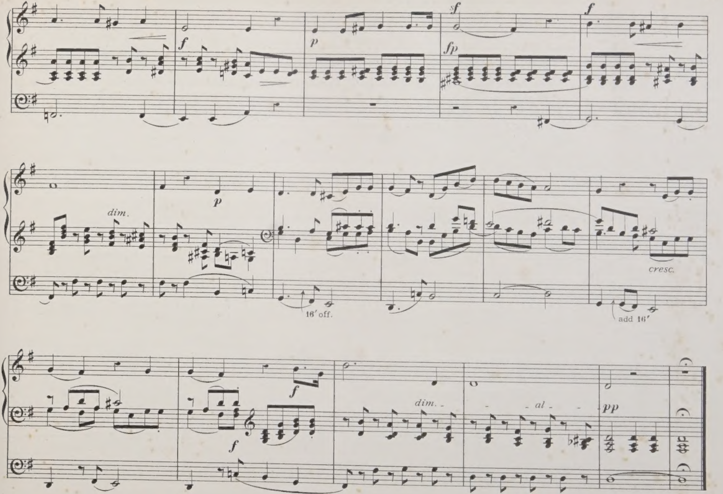

Sw.
tr
Ch.
Sw.
Adagio.
a tempo
Gr. Diaps.
16′ to Gr.
tr tr tr
tr tr tr
p
Ch.
f
Gr.
p
Ch.
f
Gr.
tr

St. Paul.

"But the Lord is mindful."

F. Mendelssohn Bartholdy.


Andantino ♩ = 66.
Ch. Gamba to Sw.
Sw. Diaps
Coupled to Sw.
add. Soft 16′
a tempo
cresc.
p
mf
sf
fp


sf
f
f
p
fp
dim.
p
16′ off.
add 16′
cresc.
f
f
dim.
al
pp

LIST OF

ORGAN WORKS

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CHARLES WILLIAM PEARCE, Mus. Doc., Cantab.

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Book III.

Favourite Airs

for the

ORGAN

arranged by

Dr. W. J. WESTBROOK.

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JAMES [illegible]
Music Seller

LONDON,
THE LONDON MUSIC PUBLISHING Co. (Limited)
54, Great Marlborough Street, W.

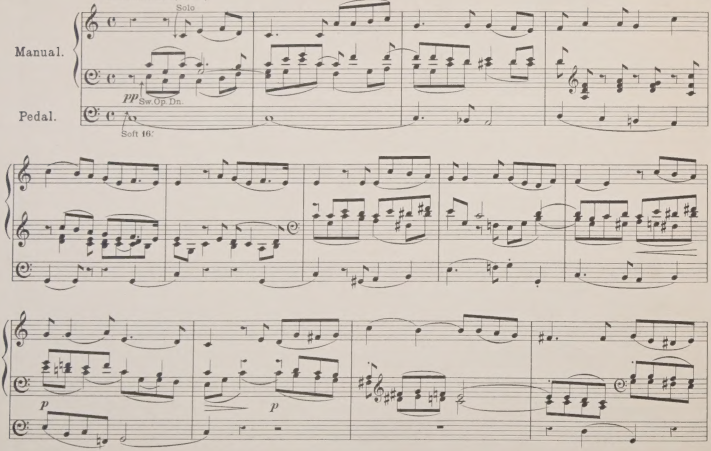
Printed by C.G. Röder, Leipzig.

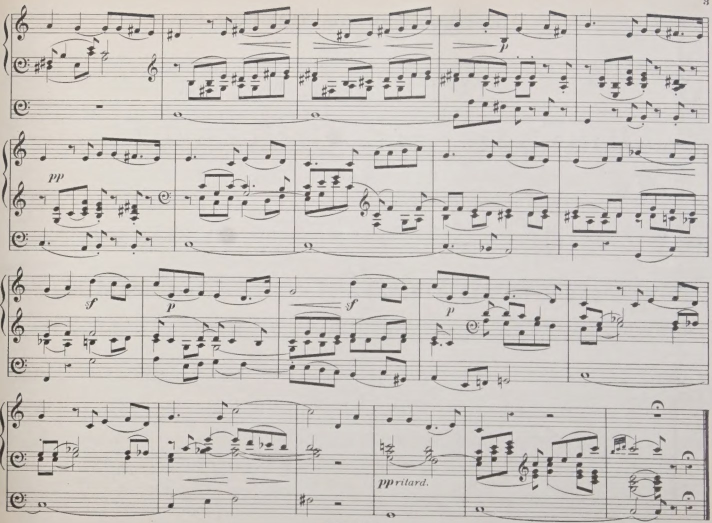
Air. "O rest in the Lord."

Elijah.

Andantino. (♩= 72.)

F. Mendelssohn-Bartholdy.

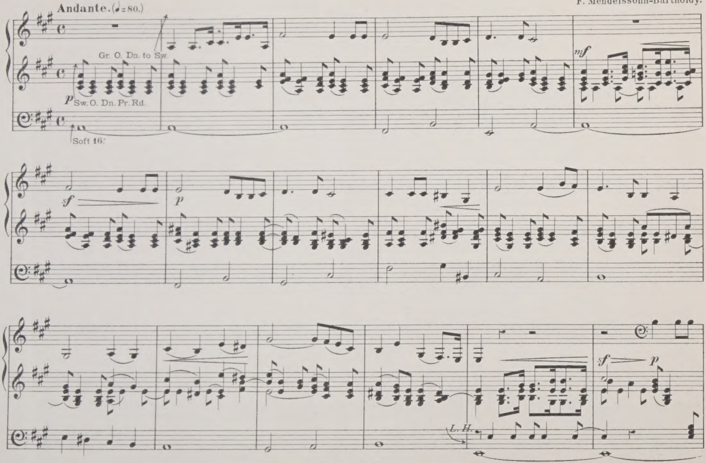

Solo
Manual.
Pedal.
pp Sw. Op. Dn.
Soft 16'
p
p

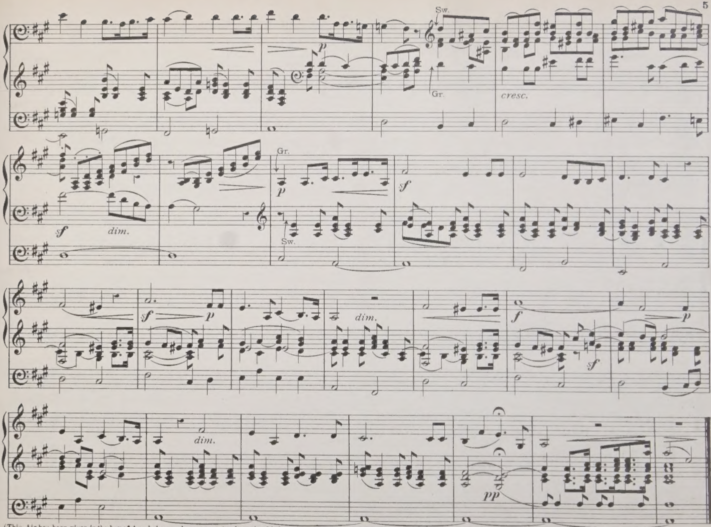

p
pp
f
p
f
p
pp ritard.

Air. "Then shall the righteous shine."

Elijah.

F. Mendelssohn-Bartholdy.


Andante. (♩= 80.)
Gr. O. Dn. to Sw.
p Sw. O. Dn. Pr. Rd.
Soft 16'
mf
sf
p
L. H.
sf
p


Sw.
p
Gr.
cresc.
sf
dim.
Gr.
p
Sw.
sf
sf
p
dim.
f
sf
p
dim.
pp

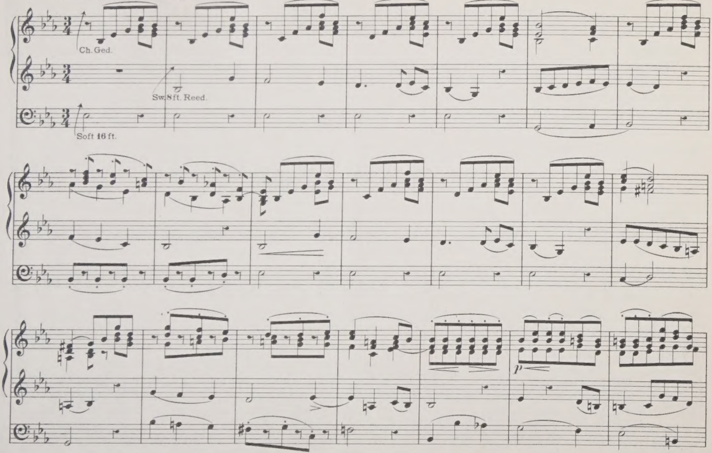
(This Air has been given in the key of A as being much more easy to play: should the original key of A flat be preferred the Organist can easily transpose it.)

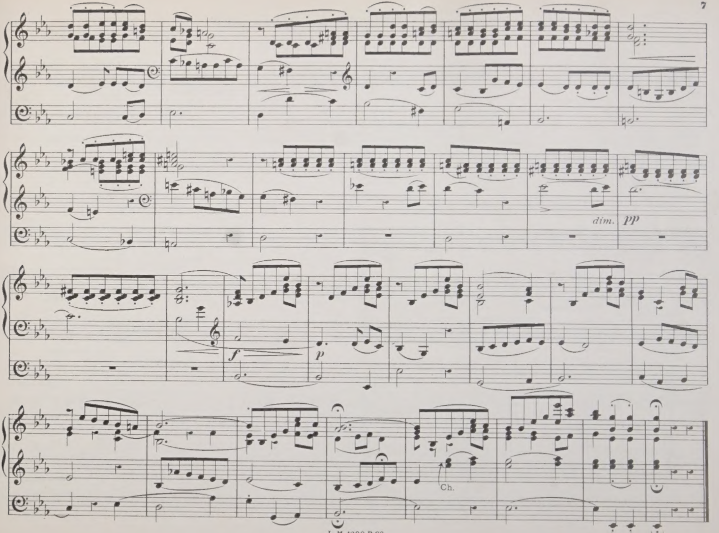
Air. "If with all your hearts."

Elijah.

Andante con moto. (♩ = 72.)

F. Mendelssohn-Bartholdy.


Ch. Ged.
Sw. 8 ft. Reed.
Soft 16 ft.
p

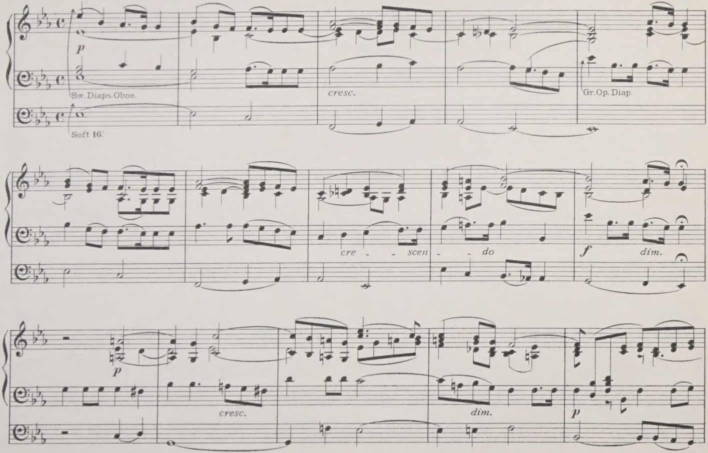

dim.
pp
f
p
Ch.

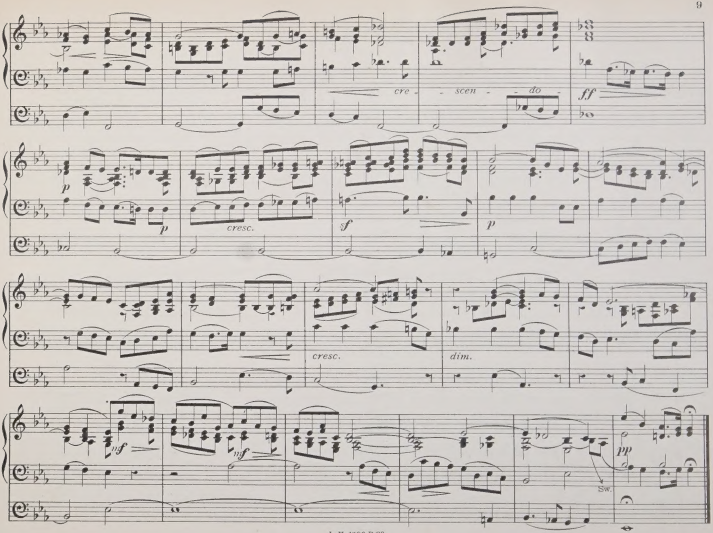
Air. "Lord God of Abraham."

Elijah.

F. Mendelssohn-Bartholdy.

Adagio.(♩ = 63.)

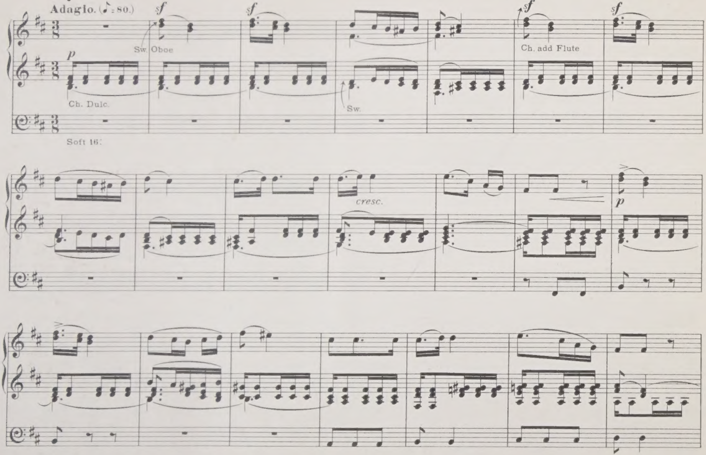

p
Sw. Diaps. Oboe.
Soft 16'
cresc.
Gr. Op. Diap.
cre - scen - do
f
dim.
p
cresc.
dim.
p

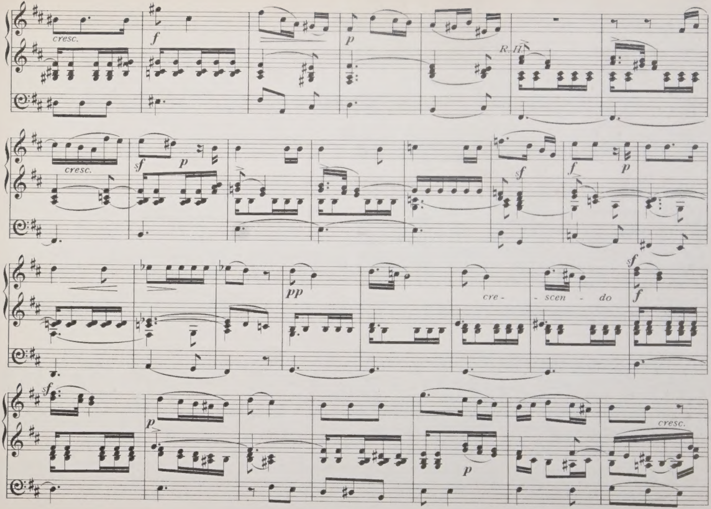

cre - scen - do
ff
p
p
cresc.
sf
p
cresc.
dim.
mf
mf
pp
Sw.

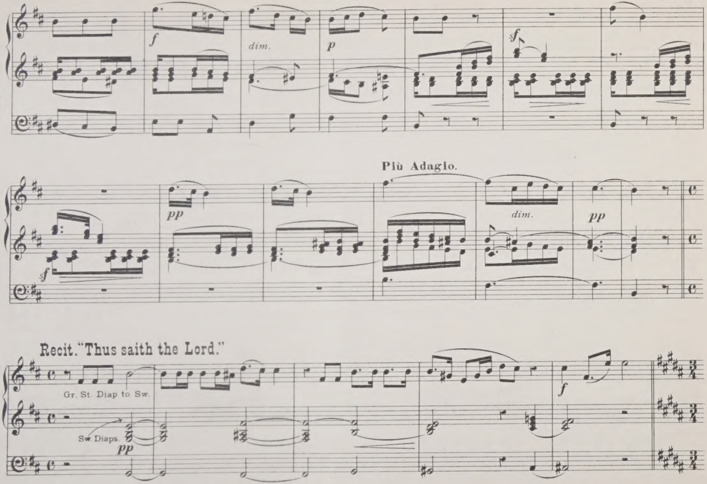
Air. "Hear ye, Israel."

Elijah.

F. Mendelssohn-Bartholdy.

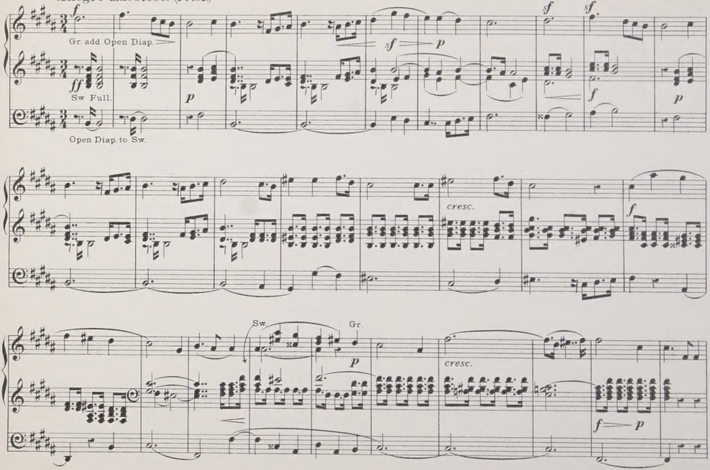

Adagio. (♪ = 80.)
sf
sf
sf
sf
p
Sw. Oboe
Ch. Dulc.
Sw.
Ch. add Flute
Soft 16'
cresc.
p

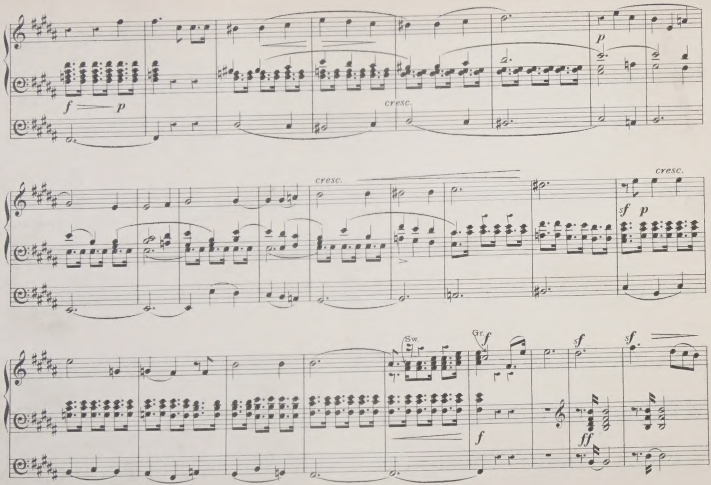

cresc.
f
p
R.H.
cresc.
sf
p
sf
f
p
pp
cre - scen - do
sf
f
sf
p
p
cresc.

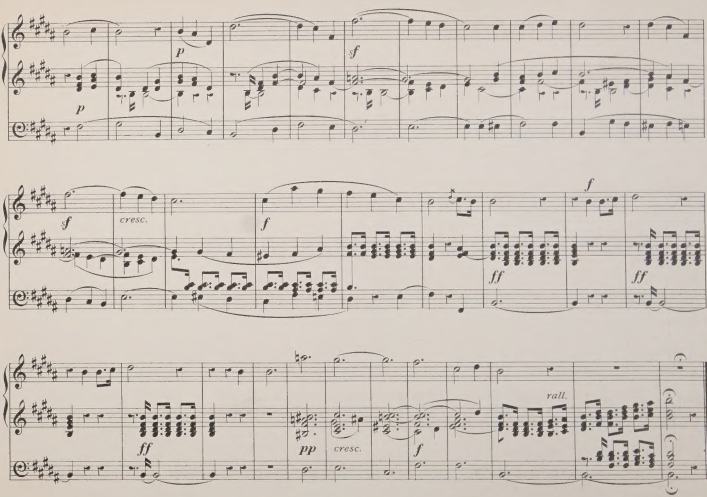

f
dim.
p
sf
Più Adagio.
pp
sf
dim.
pp
Recit. "Thus saith the Lord."
Gr. St. Diap to Sw.
Sw. Diaps.
pp
f

Air. "I am He that comforteth."

Allegro maestoso. (♩= 132.)


Gr. add Open Diap.
Sw Full.
Open Diap. to Sw.
cresc.
Sw.
Gr.
cresc.


f
p
cresc.
p
cresc.
cresc.
sf
p
Sw.
Gr.
f
f
sf
ff
sf


p
p
sf
sf
cresc.
f
f
ff
ff
ff
pp
cresc.
f
rall.

Arrangements for the Organ
by
W. J. WESTBROOK
Mus. Doc. Cantab.

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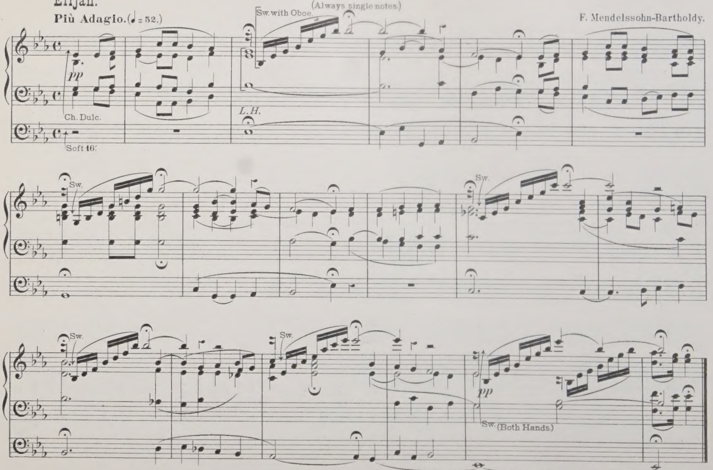
Quartet. "Cast thy burden upon the Lord."

Elijah.

Più Adagio. (♩ = 52.)

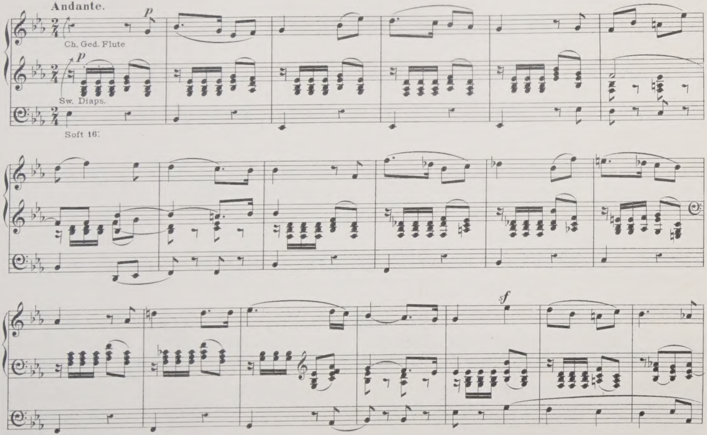
F. Mendelssohn-Bartholdy.

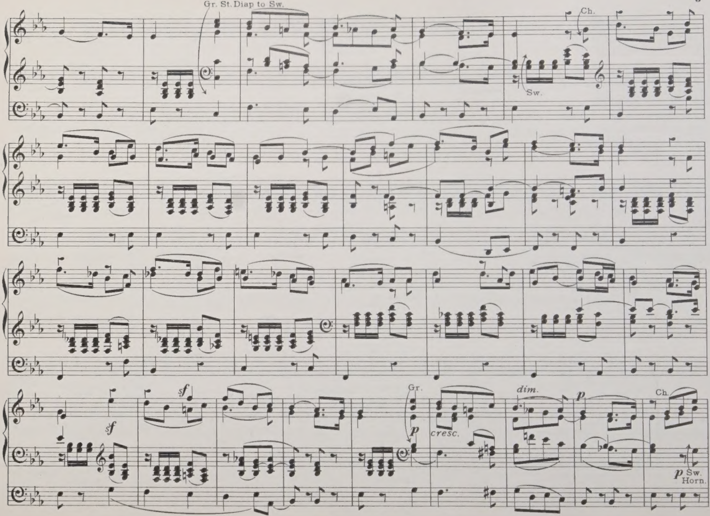

(Always single notes.)
Sw. with Oboe.
pp
Ch. Dulc.
Soft 16'.
L.H.
Sw.
Sw.
Sw.
Sw.
pp
Sw. (Both Hands.)

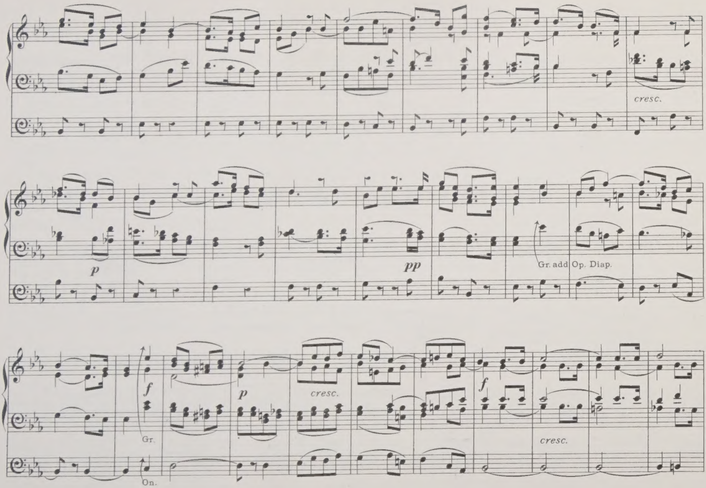
Duet. "I waited for the Lord."

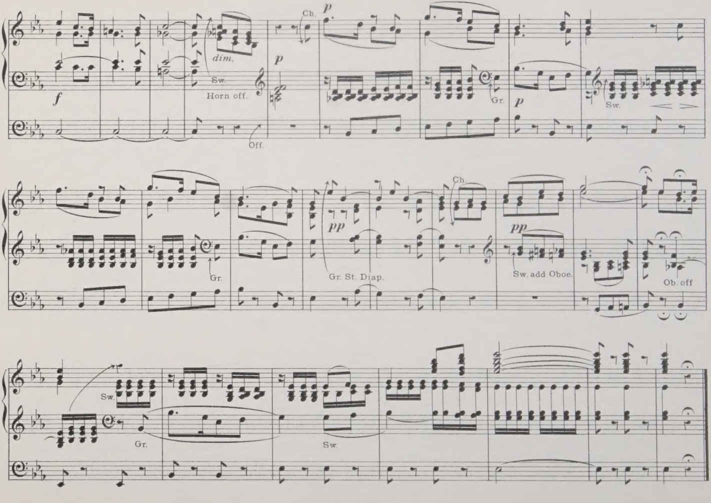
Hymn of Praise.

F. Mendelssohn-Bartholdy.


Andante.
p
Ch. Ged. Flute
p
Sw. Diaps.
Soft 16'
sf


Gr. St. Diap to Sw.
Ch.
Sw.
sf
sf
Gr.
p
cresc.
dim.
p
Ch.
p Sw. Horn.


cresc.
p
pp
Gr. add Op. Diap.
f
Gr.
On.
p
cresc.
f
cresc.

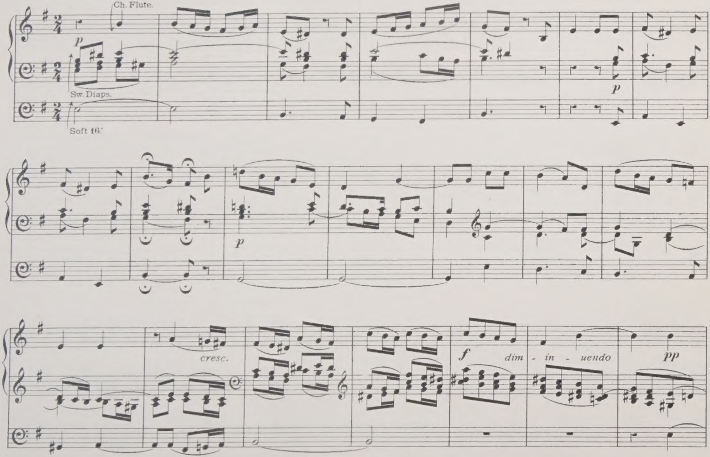

f
dim.
Sw.
Horn off.
Off.
p
Ch.
p
Gr.
p
Sw.
Gr.
pp
Gr. St. Diap.
Ch.
pp
Sw. add Oboe.
Ob. off
Sw.
Gr.
Sw.

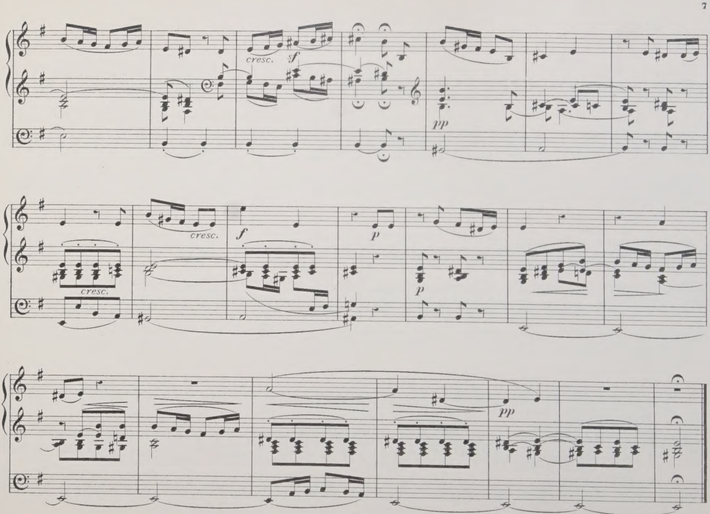
Elijah.

Air. "Woe unto them."

Lento. (♪ = 96.)

F. Mendelssohn-Bartholdy.


Ch. Flute.
p
Sw. Diaps.
Soft 16'
p
p
cresc.
f
dim - in - uendo
pp

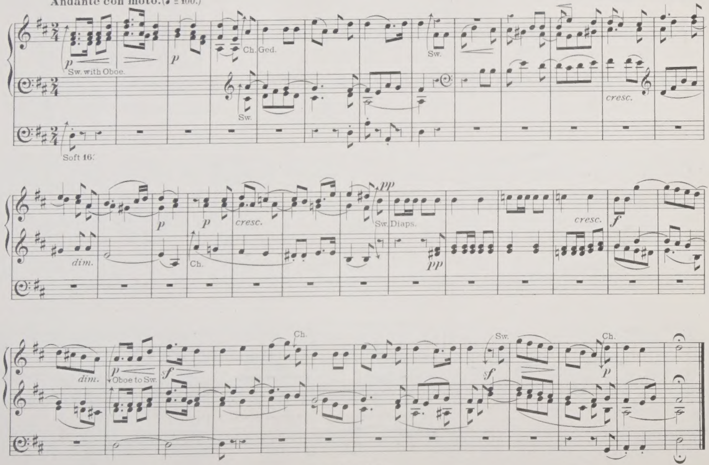

cresc.
sf
pp
cresc.
cresc.
f
p
p
pp

Trio. "Lift thine eyes."

Elijah.

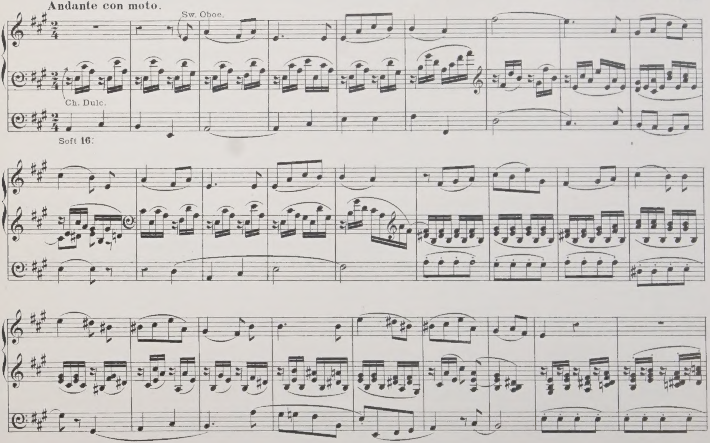
Andante con moto. (♪ = 100.)

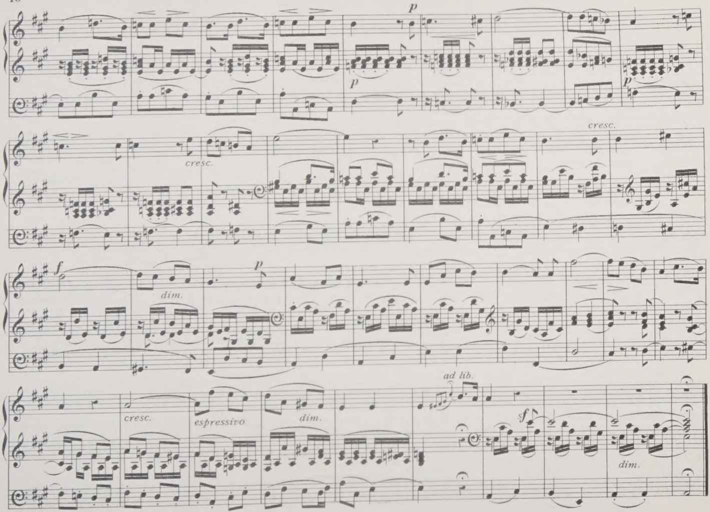
F. Mendelssohn-Bartholdy.


p
Sw. with Oboe.
p
Ch. Ged.
Sw.
Sw.
cresc.
Soft 16'
dim.
p
p
cresc.
Ch.
pp
Sw. Diaps.
pp
cresc.
f
dim.
p
Oboe to Sw.
sf
Ch.
Sw.
sf
Ch.
p

Air: "By Celia's Arbour."

F. Mendelssohn-Bartholdy.

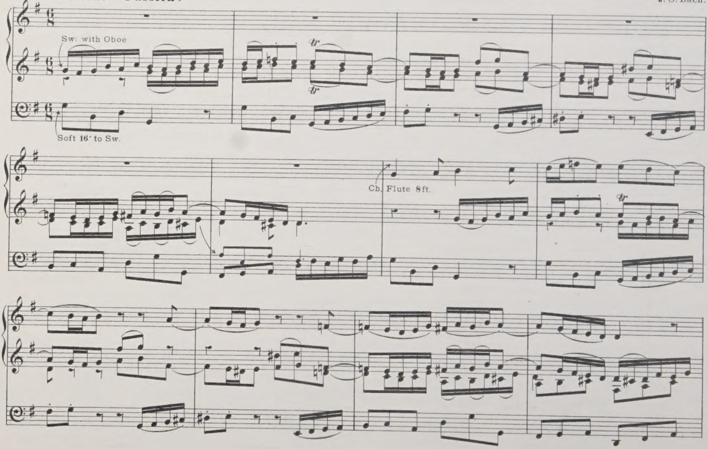

Andante con moto.
Sw. Oboe.
Ch. Dulc.
Soft 16.

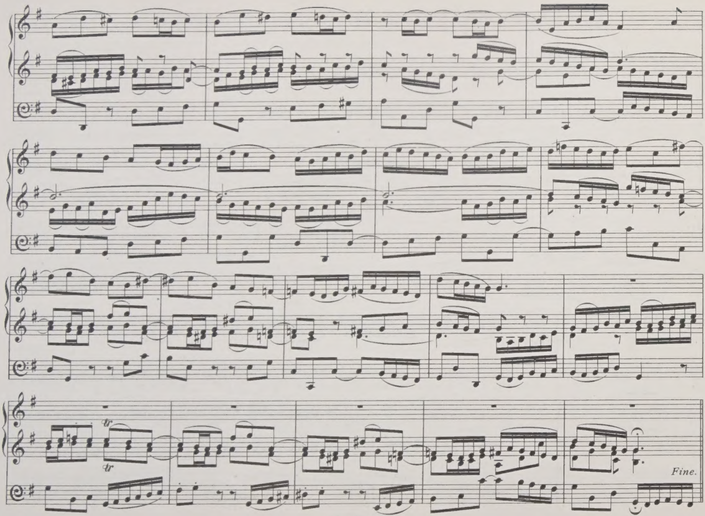

p
p
p
cresc.
cresc.
f
dim.
p
cresc.
espressivo
dim.
ad lib.
sf
dim.

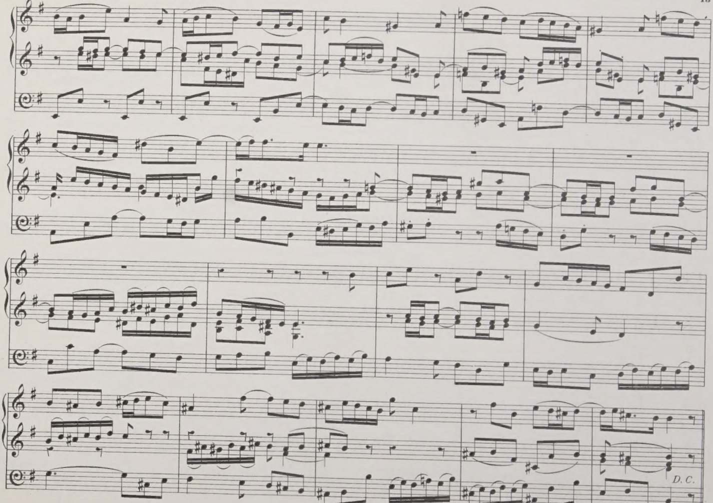
Air: Ich will dir mein Herze schenken.

S. Matthew Passion.

J. S. Bach.

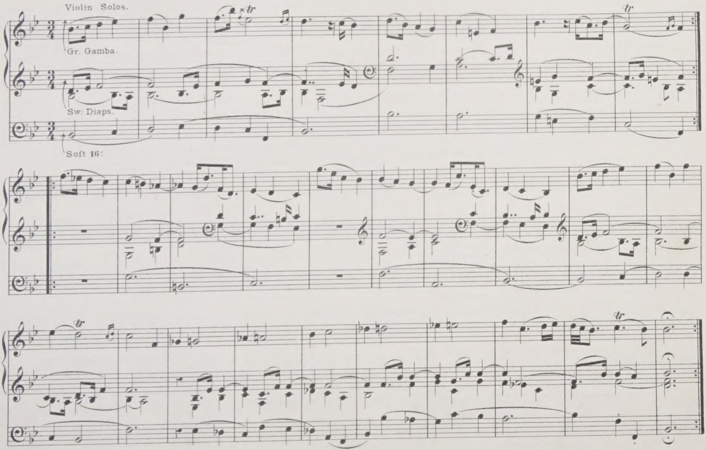

Sw: with Oboe
Soft 16' to Sw.
Ch. Flute 8ft.


tr
tr
Fine.


D. C.

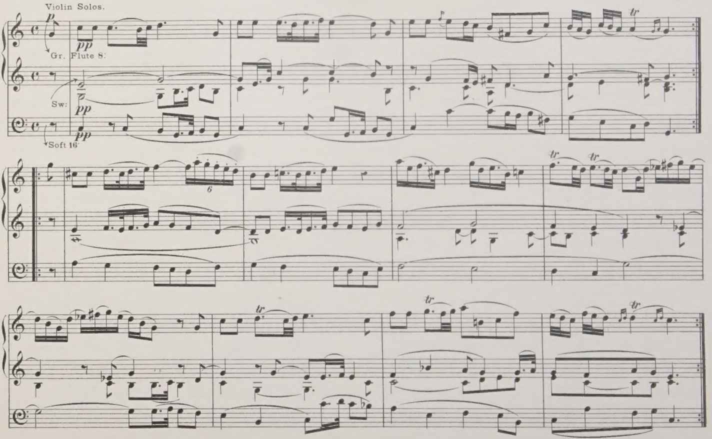
Andante cantabile.

P. Locatelli.


Violin Solos.
Gr. Gamba.
Sw: Diaps.
Soft 16:
tr

Andante.

P. Locatelli.


Violin Solos.
p
pp
Gr. Flute 8'.
Sw:
pp
pp
Soft 16'
6
tr
tr
tr
tr
tr

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Adagio in *F* ...... *L. KOTZELUCH.*

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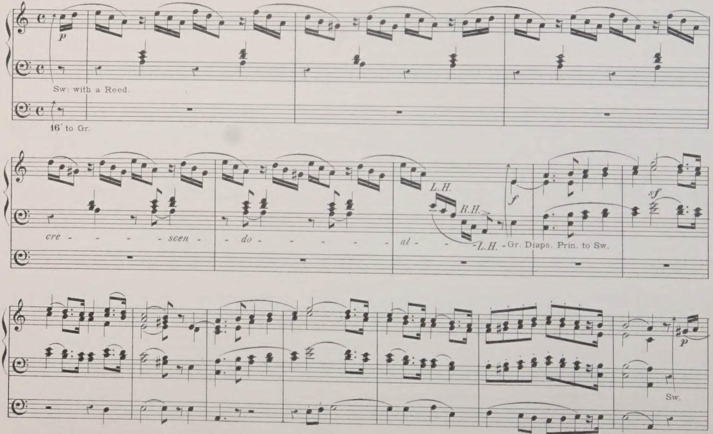
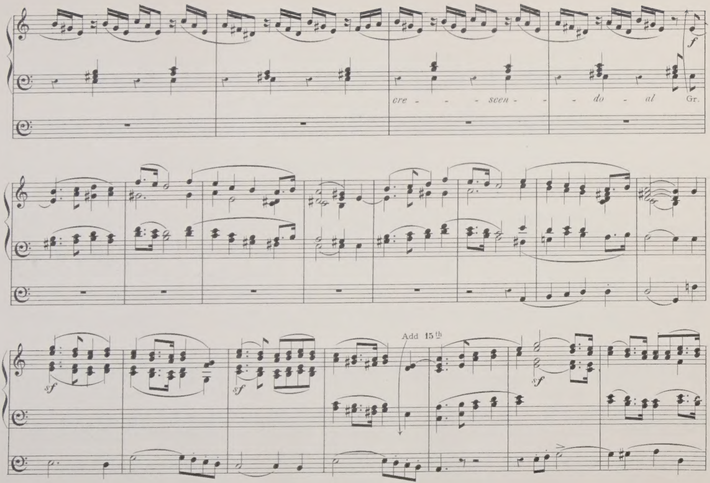
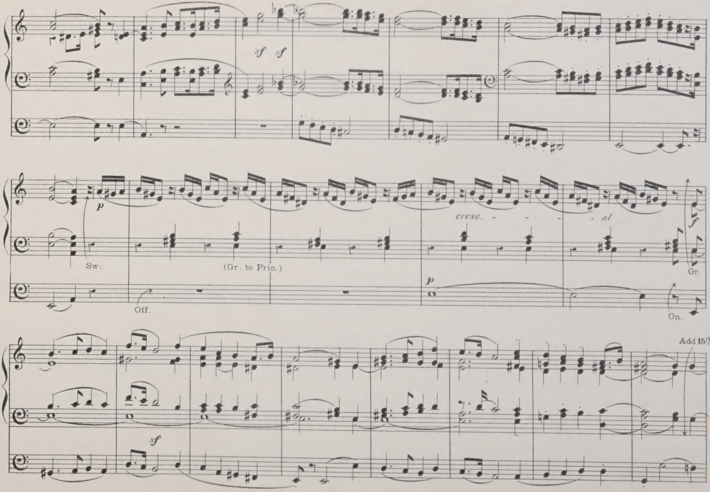
Allegro con Fuoco.

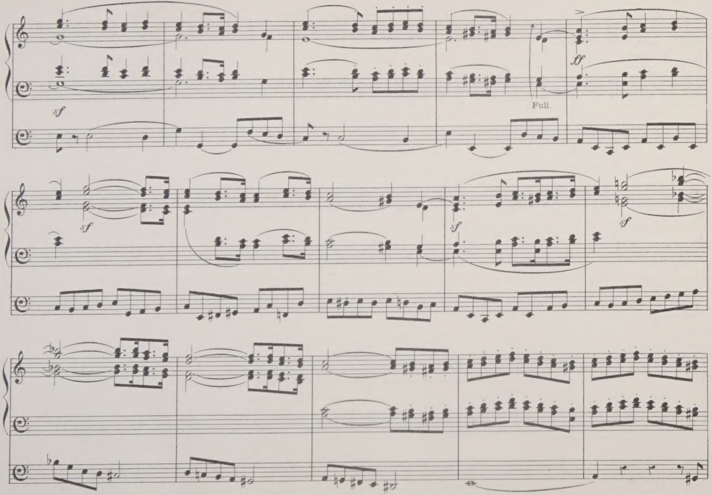
Lieder ohne Worte.

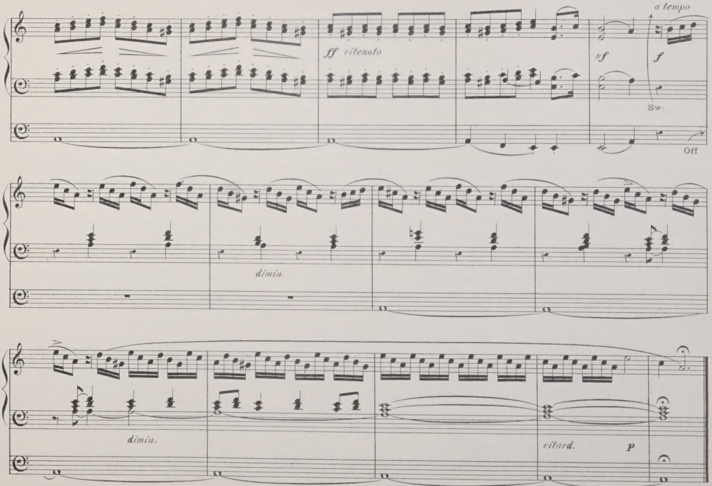
F. Mendelssohn Bartholdy.


p
Sw: with a Reed.
16´ to Gr.
cre - - - - - scen - - do - - - - - - al - - L.H.
L.H.
R.H.
f
Gr. Diaps. Prin. to Sw.
sf
p
Sw.


f
cre - - - scen - - do - al Gr.
sf
sf
Add 15th
sf


sf
sf
p
cresc. - - - - - al
f
Sw:
(Gr: to Prin.)
Gr.
p
Off.
On.
sf
Add 15th


sf
Full.
ff
sf
sf
sf

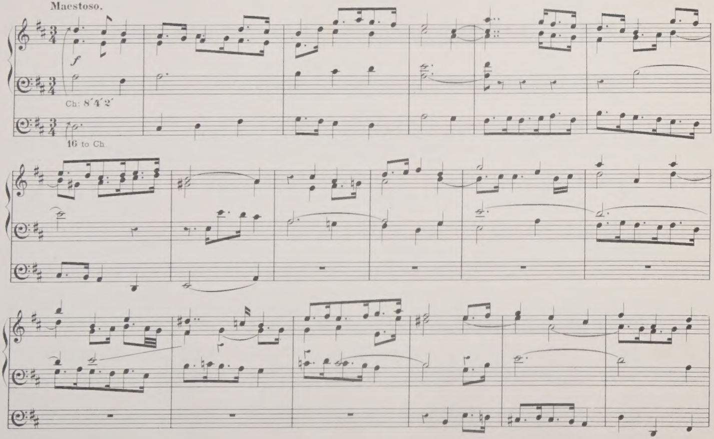

a tempo
ff ritenuto
sf
f
Sw:
Off
dimin.
dimin.
ritard.
p

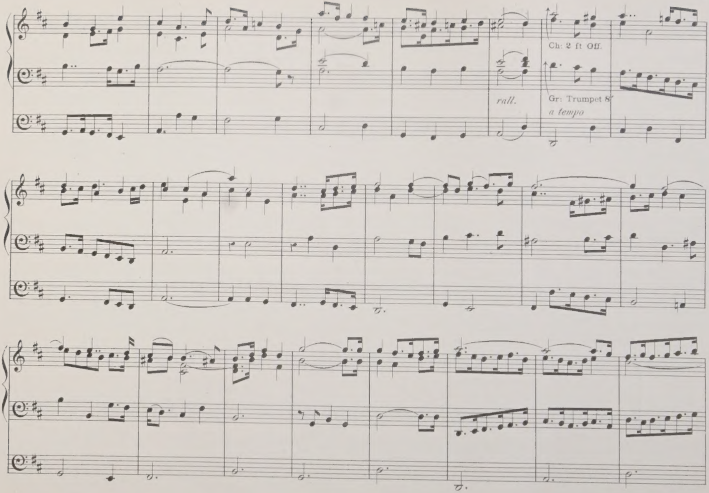
"They that go down to the sea."

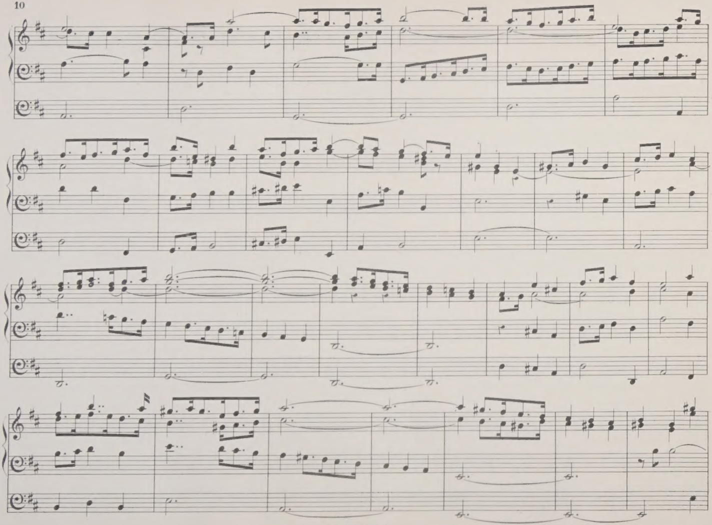
Anthem.

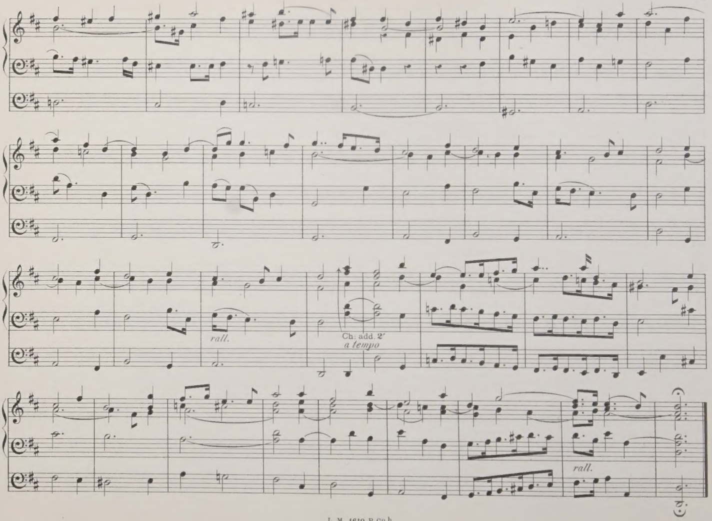
Bass Solo.

Henry Purcell.


Maestoso.
f
Ch: 8′ 4′ 2′
16 to Ch.


Ch: 2 ft Off.
rall.
Gr: Trumpet 8'
a tempo

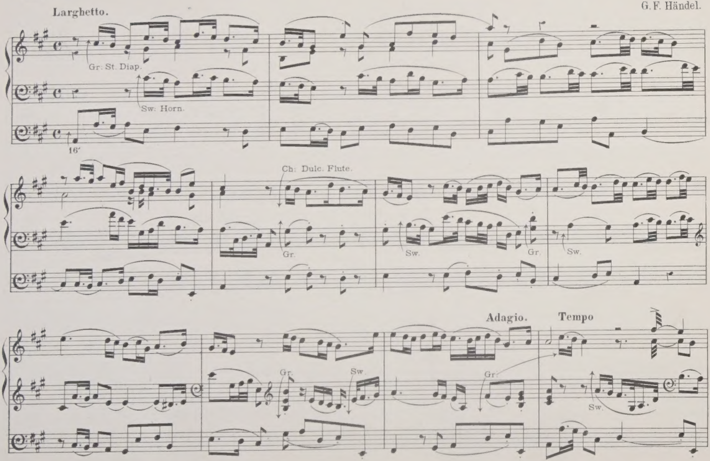


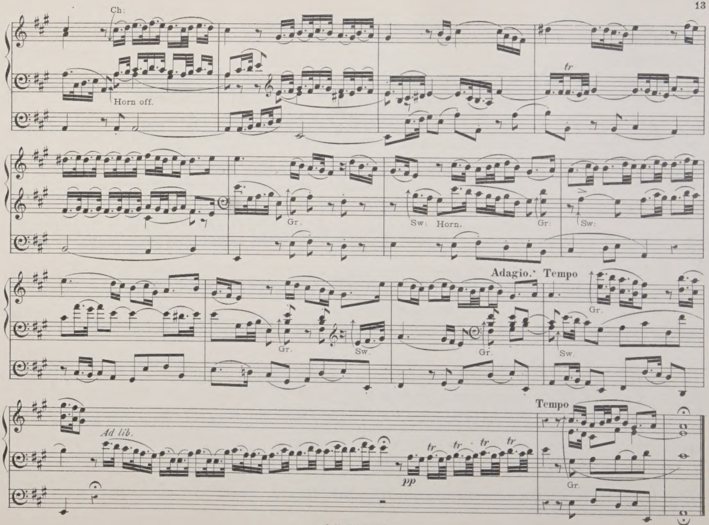

rall.
Ch: add 2′
a tempo
rall.

Air:-"Gentle Airs, Melodious Strains."

Athaliah.

G. F. Händel.


Larghetto.
Gr. St. Diap.
Sw. Horn.
16'
Ch: Dulc. Flute.
Gr.
Sw.
Gr.
Sw.
Gr.
Sw.
Adagio.
Tempo
Gr.
Sw.

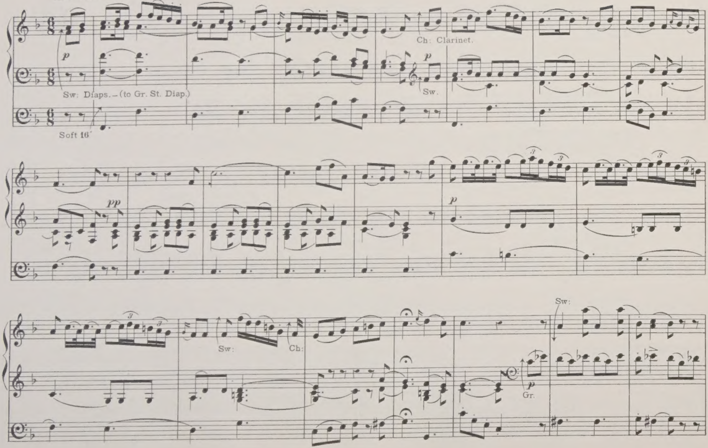

Ch:
Horn off.
tr
Gr.
Sw: Horn.
Gr:
Sw:
Gr.
Sw.
Adagio.
Tempo
Gr.
Gr.
Sw.
Ad lib.
tr
tr
tr
tr
pp
Tempo
Gr.

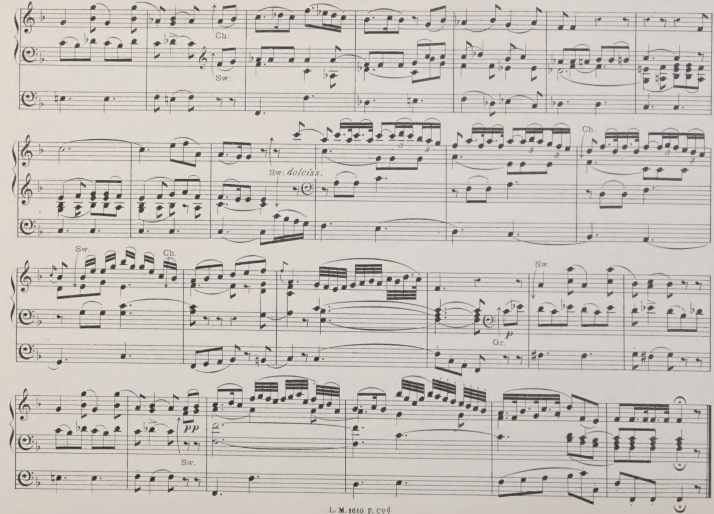
Air: – "Fac ut portem."

Stabat Mater.

Luigi Boccherini.

Andantino.


p
Sw: Diaps.–(to Gr. St. Diap.)
Soft 16'
Ch: Clarinet.
p
Sw.
pp
p
3
Sw:
Ch:
Sw:
p
Gr.

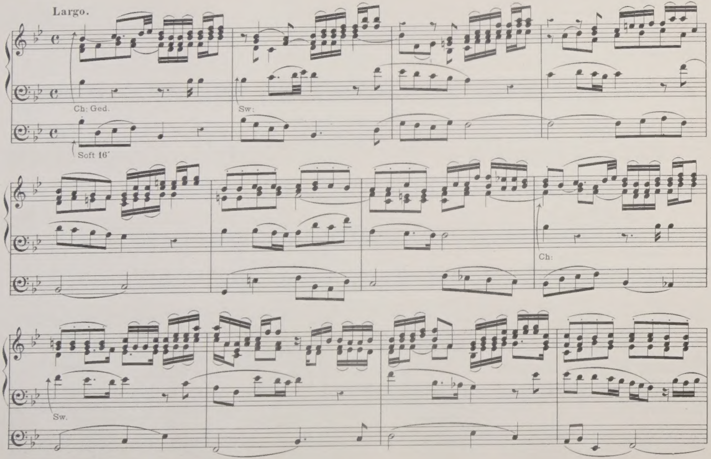

Ch:
Sw:
Sw: dolciss.
Ch.
Sw.
Ch.
Sw.
p
Gr.
pp
Sw.

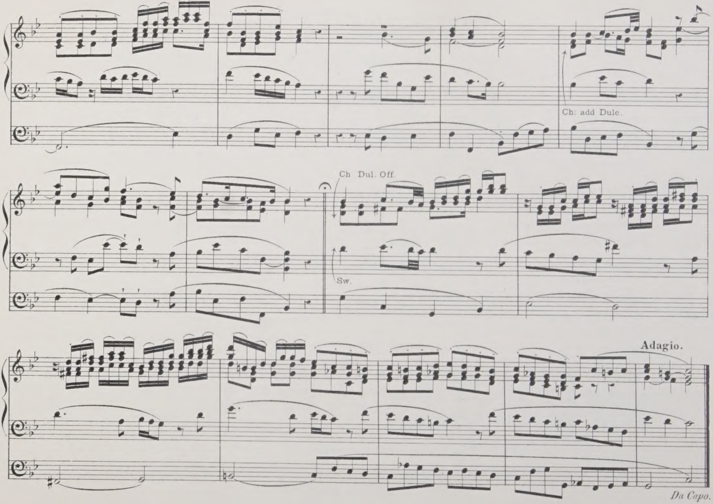
Air: "Where' er you walk cool gales shall fan."

Semele.

G. F. Händel.

Largo.


Ch: Ged.
Soft 16'
Sw:
Ch:
Sw.


Ch: add Dulc.
Ch Dul. Off.
Sw.
Adagio.
Da Capo.

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	Adagio in *F*	*L. KOTZELUCH.*
Book IX.	Fugue in *C*	*A. REICHA.*
	Gondola Song in *G*	*L. SPOHR.*
	2 Andante in *E min.*	*F. MENDELSSOHN.*
Book X.	Sonata in *F min.*	*A. CORELLI.*
	Fugue in *A min.*	*G. E. EBERLIN.*
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Book XI.	Adagio in *E flat*	*J. HAYDN.*
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	Adagio in *B flat*	*J. PLEYEL.*
Book XIII.	Chorus: Hallelujah, Messiah	*G. F. HANDEL.*

THE LONDON MUSIC PUBLISHING COMPANY (Limited)
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Book VI.

Favourite Airs

for the

ORGAN

arranged by

Dr. W. J. WESTBROOK.

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Now the property of
HOPWOOD & CREW, Ltd
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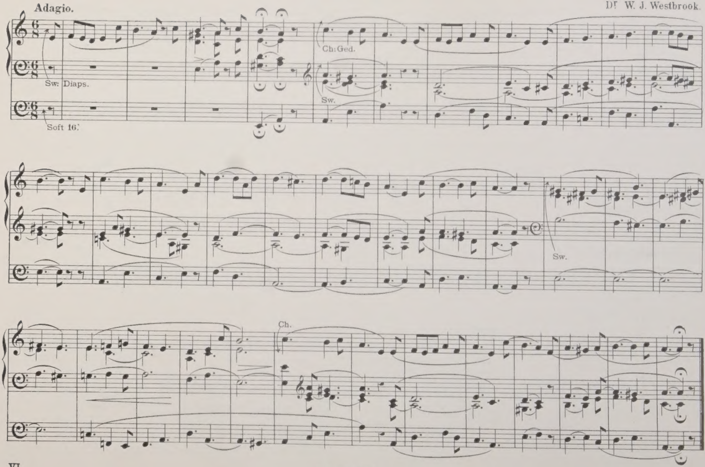
Air:_Night falls around us.

Dr W. J. Westbrook.

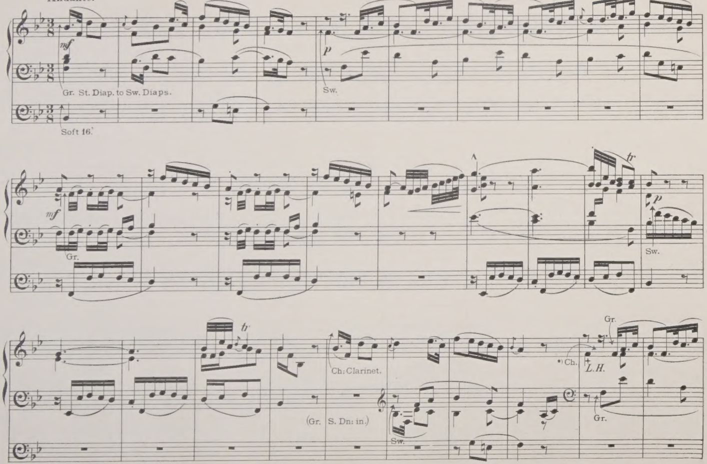

Adagio.
Sw: Diaps.
Soft 16.'
Ch: Ged.
Sw.
Sw.
Ch.

Air:-Laudamus.

MS. Mass.

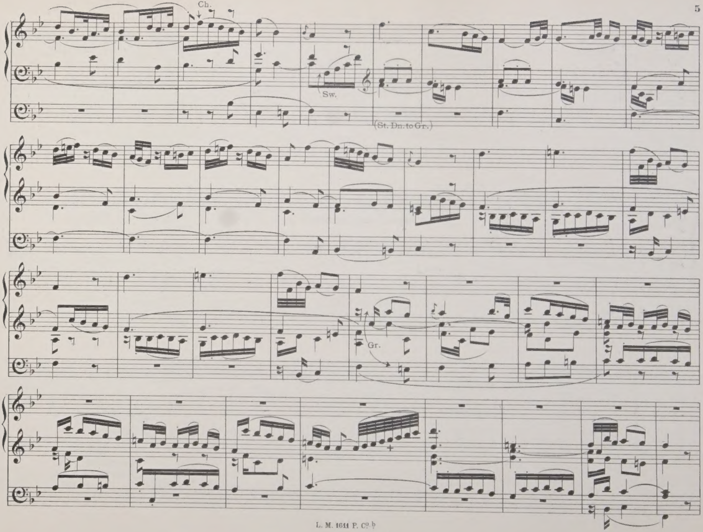
G. B. Pergolese.

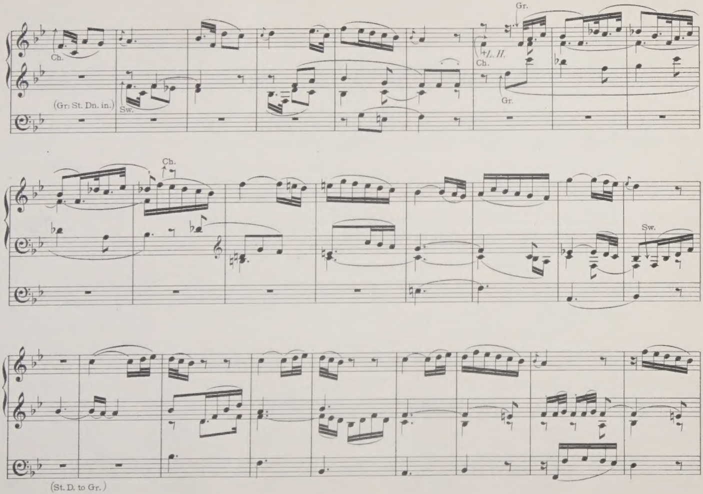
Andante.

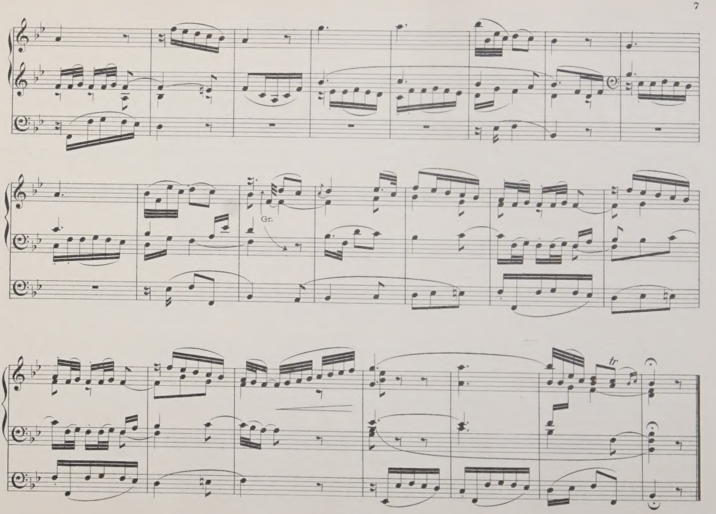

mf
Gr. St. Diap. to Sw. Diaps.
Soft 16'
p
Sw.
mf
Gr.
tr
p
Sw.
tr
Ch: Clarinet.
(Gr. S. Dn: in.)
Sw.
Gr.
*) Ch.
L.H.
Gr.

---

*) Play these notes on Ch. with the thumb, the fingers playing upon the Gr.


Ch.
Sw.
(St. Dn. to Gr.)
Gr.


Ch.
(Gr: St. Dn. in.)
Sw.
Gr.
+L. H.
Ch.
Gr.
Ch.
Sw.
(St. D. to Gr.)

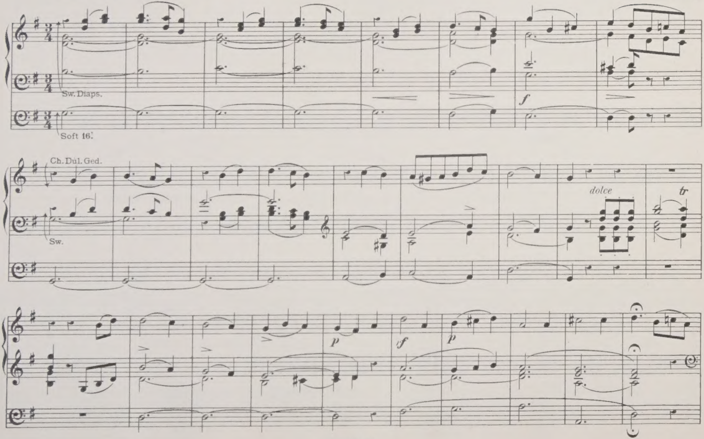

Gr.
tr

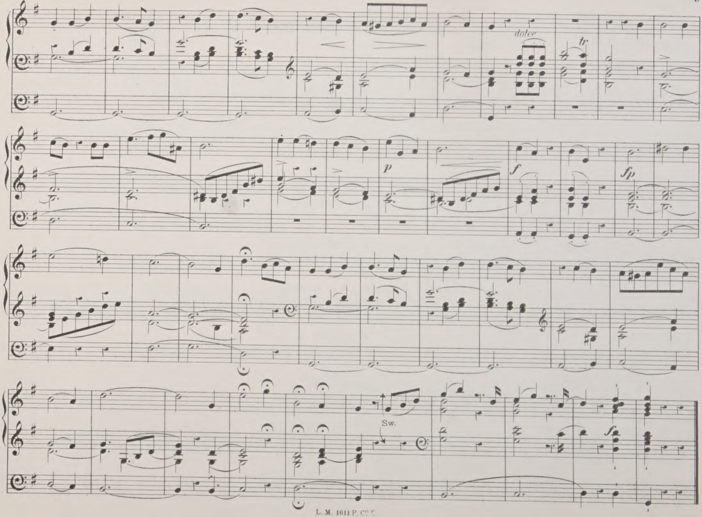
Air:_Eve's Lamentation.

The Intercession.

Andante affettuoso.

M.P. King.

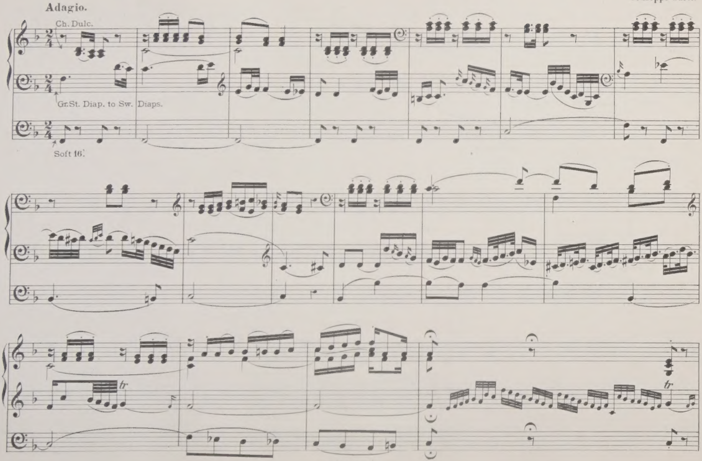

Sw. Diaps.
Soft 16'.
f
Ch. Dul. Ged.
Sw.
dolce
tr
p
f
p

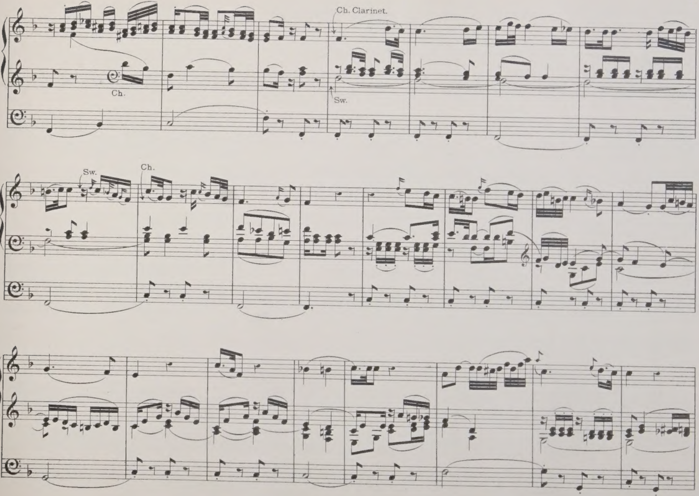

dolce
tr
p
f
fp
Sw.

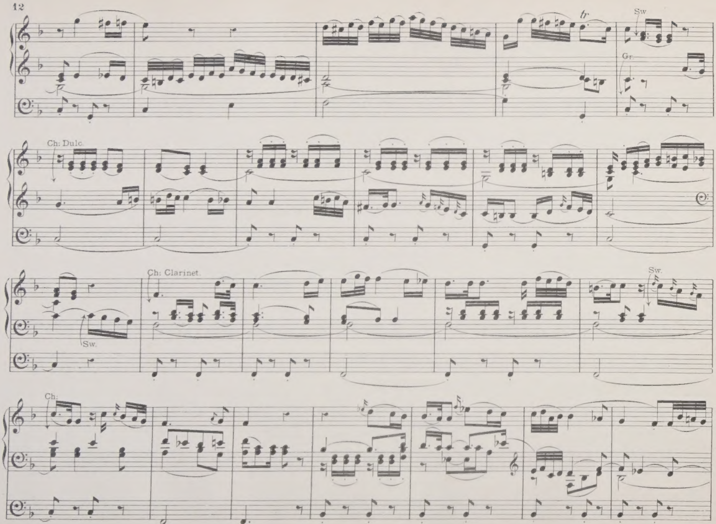
Air:_Sacrificium.

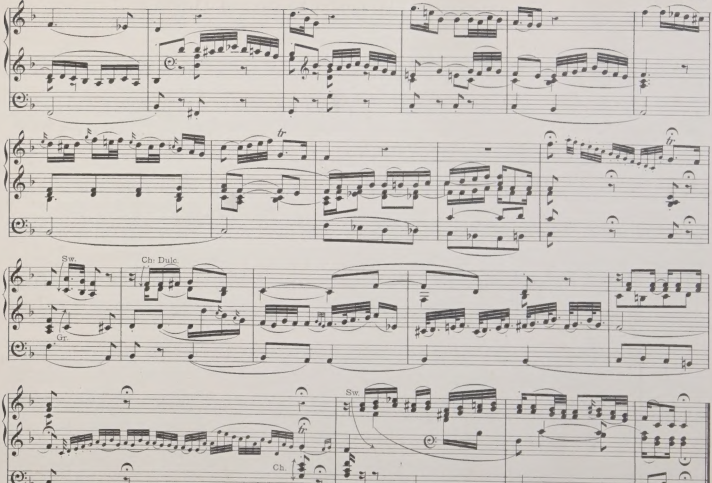
Miserere.

Giuseppe Sarti.


Adagio.
Ch. Dulc.
Gr.St. Diap. to Sw. Diaps.
Soft 16'.
tr
tr

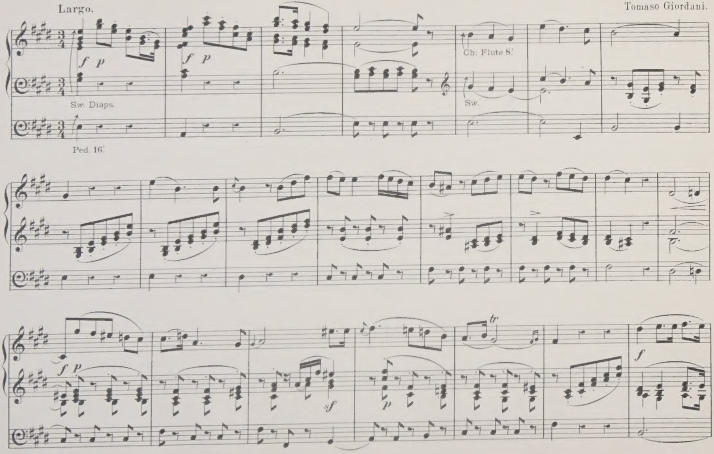

Ch. Clarinet.
Ch.
Sw.
Sw.
Ch.

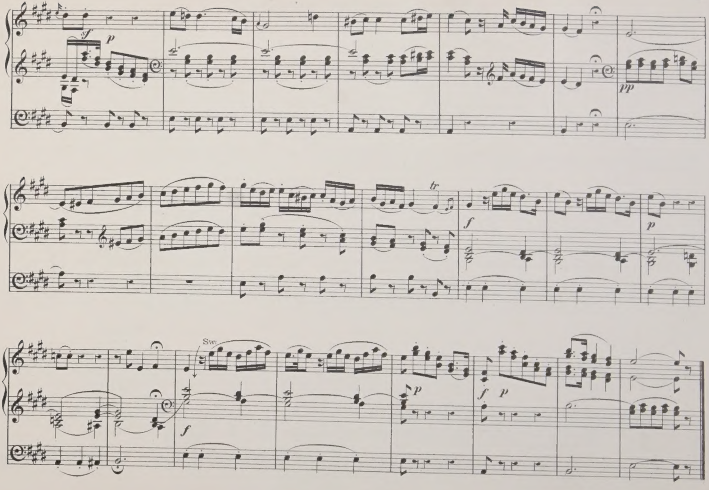

Sw
tr
Gr.
Ch: Dulc.
Ch: Clarinet.
Sw.
Sw.
Ch:


tr
Sw.
Gr.
Ch: Dulc.
tr
Ch.
Sw.

Air:_ Sweet is Thy rest, O Lord of Hosts.

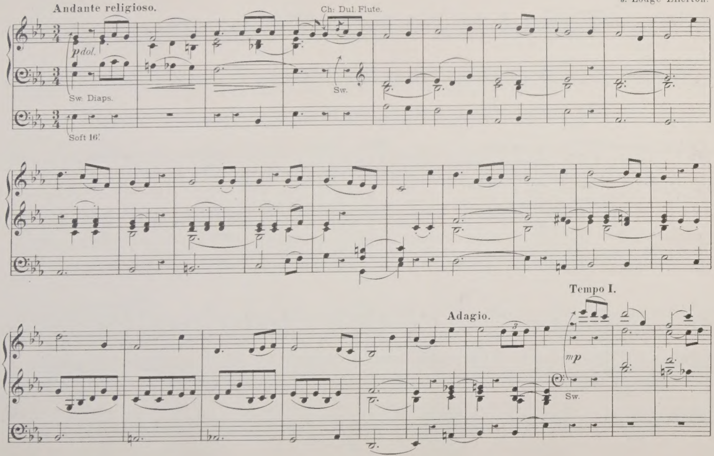
Tomaso Giordani.

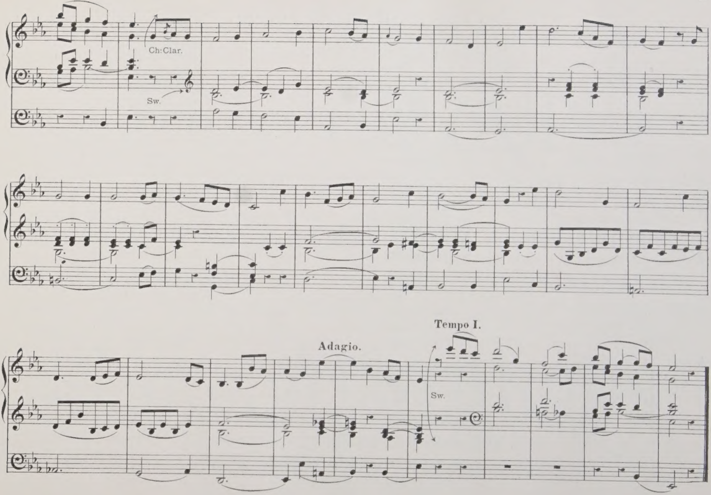

Largo.
f p
f p
Sw: Diaps.
Ped. 16.
Ch: Flute 8.
Sw.
f p
sf
p
tr
f


sf
p
pp
tr
f
p
Sw:
f
f
p
f
p

Air._There are who sigh.

J. Lodge Ellerton.


Andante religioso.
Ch: Dul. Flute.
p dol.
Sw. Diaps.
Sw.
Soft 16'
Adagio.
Tempo I.
3
mp
Sw.


Ch:Clar.
Sw.
Adagio.
Tempo I.
Sw.

Arrangements for the Organ

by

W. J. WESTBROOK

Mus. Doc. Cantab.

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	Lento in *A min.*	*R. SCHUMANN.*
Book VIII.	Con spirito in *G*	*J. A. ARNE.*
	Fugue in *E flat*	*A. SCARLATTI.*
	Adagio in *F*	*L. KOTZELUCH.*
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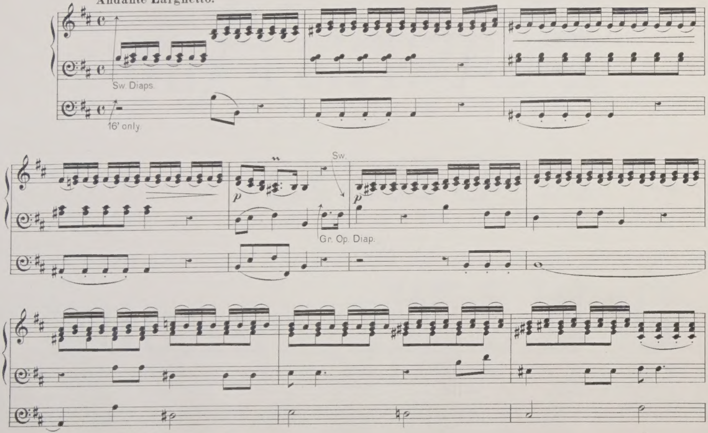
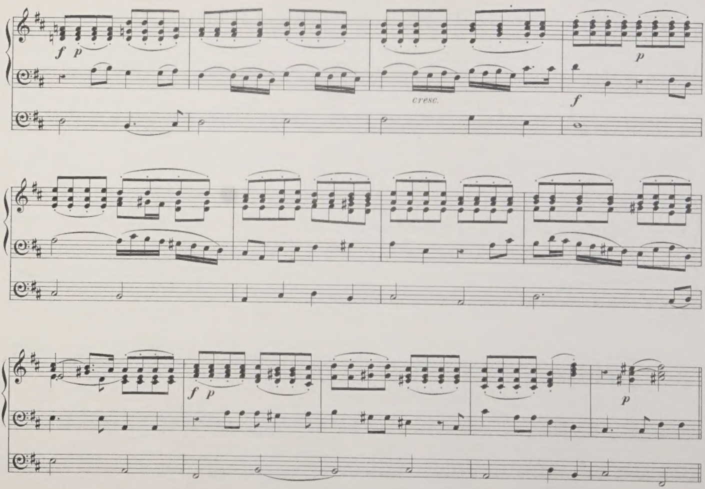
Recit: For, behold, darkness shall cover the earth.

MESSIAH.

G. F. HANDEL.

Andante Larghetto.


Sw. Diaps.
16' only
p
Sw.
p
Gr. Op. Diap.

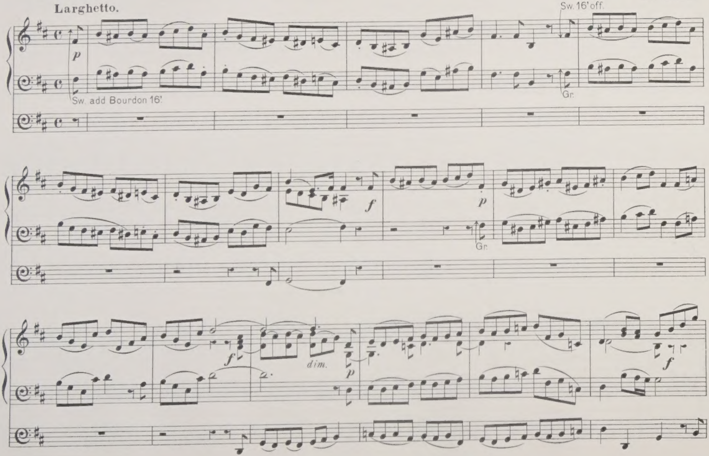

f
p
cresc.
p
f
f
p
p

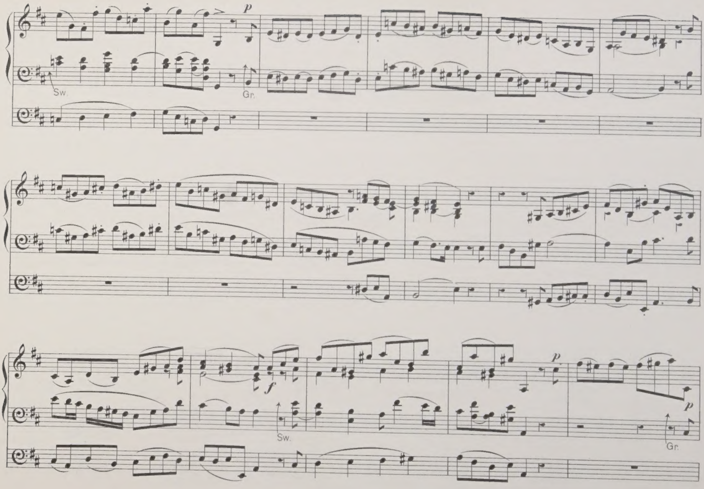
Air: The people that walked in darkness.

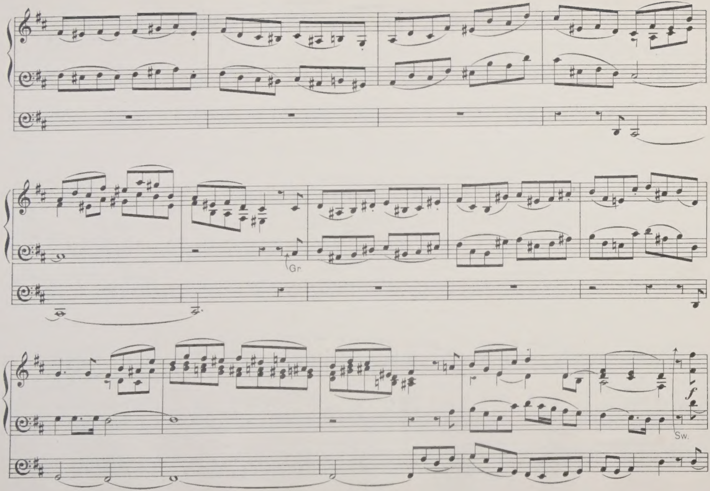
MESSIAH.

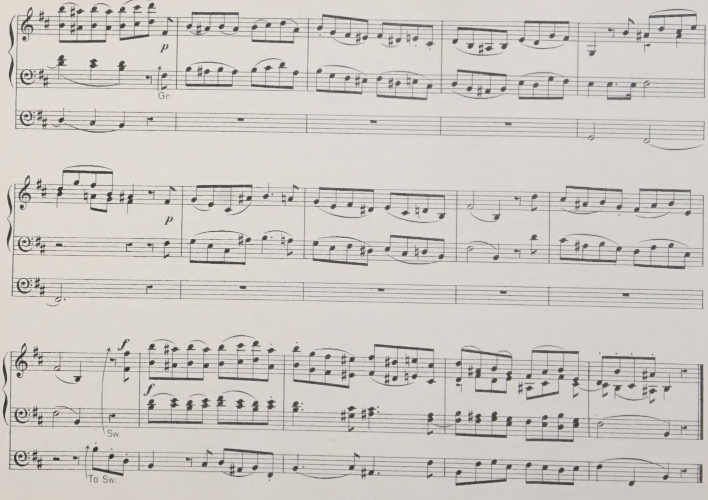
G. F. HANDEL.

Larghetto.


Sw. 16' off.
p
Sw. add Bourdon 16'.
Gr.
f
p
Gr.
f
dim.
p
f


p
Sw.
Gr.
f
Sw.
p
p
Gr.

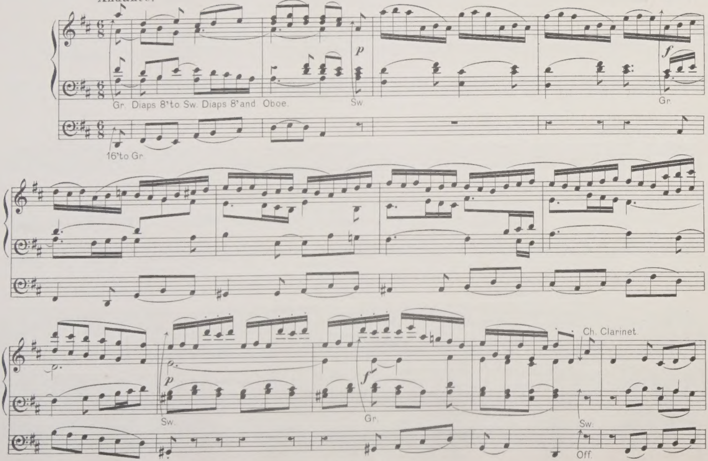

Gr.
f
Sw.

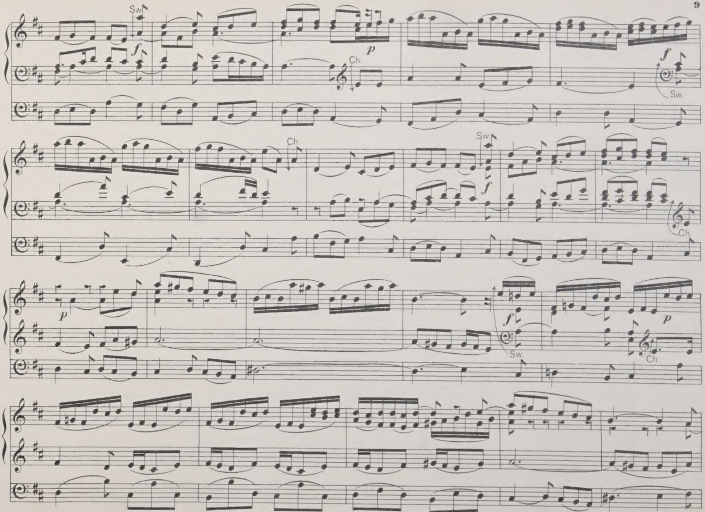

p
Gr.
p
f
f
Sw.
To Sw.

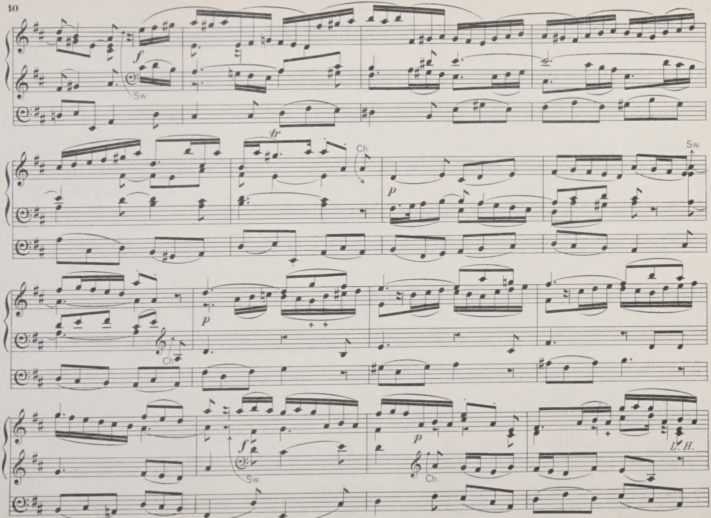
Air. - O Thou that tellest good tidings.

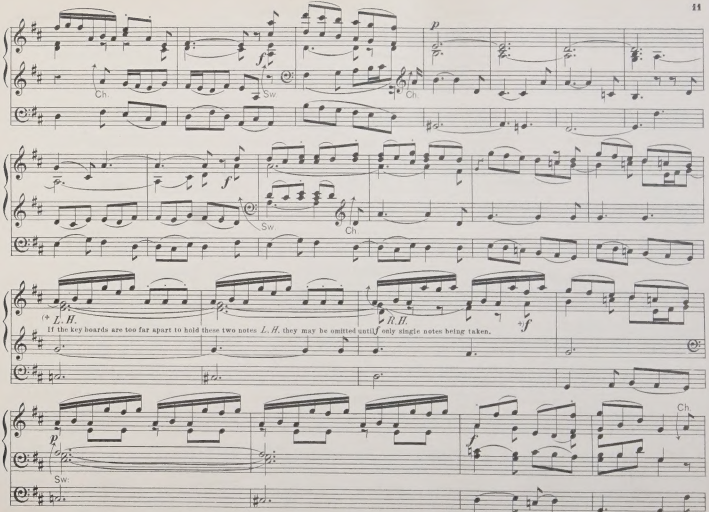
MESSIAH.
Andante.

G. F. HANDEL.

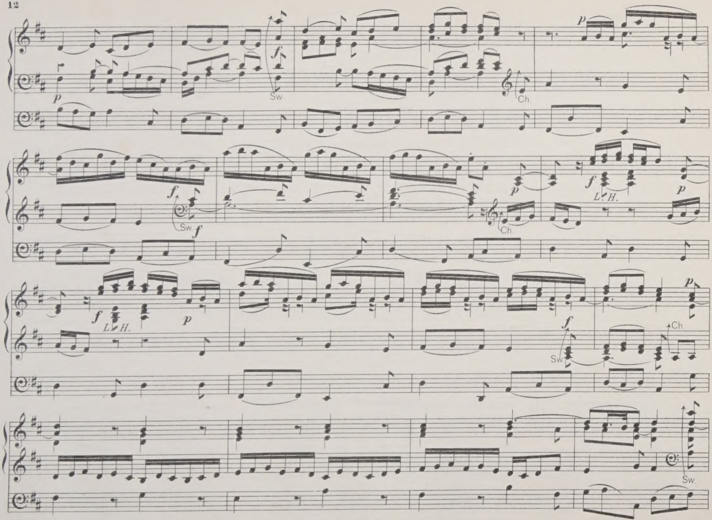

p
Gr. Diaps 8' to Sw. Diaps 8' and Oboe.
Sw.
f
Gr.
16' to Gr.
p
Sw.
f
Gr.
Ch. Clarinet.
Sw.
Off.

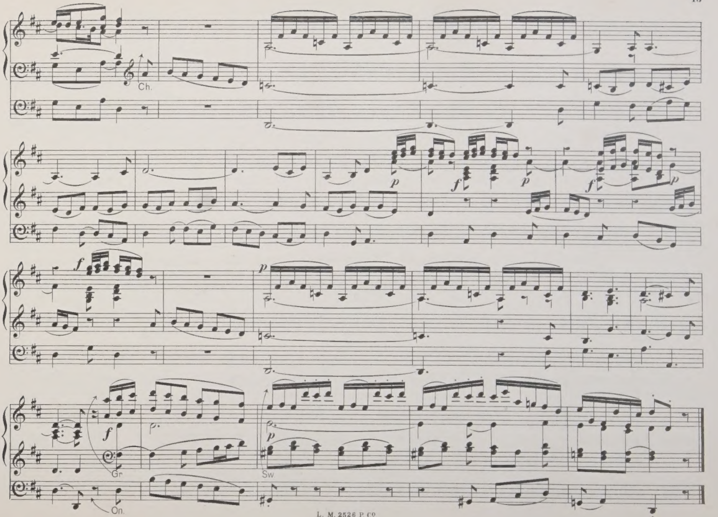

Sw.
f
p
Ch.
f
Sw.
Ch.
Sw.
f
Ch.
p
f
Sw.
p
Ch.


f
Sw.
tr
Ch.
p
Sw.
Ch.
p
+ +
p
f
Sw.
p
Ch.
L. H.


Ch.
Sw.
f
p
Ch.
Sw.
Ch.
f
(+ L.H.
R.H.
+) f
Ch.
p
Sw.
f

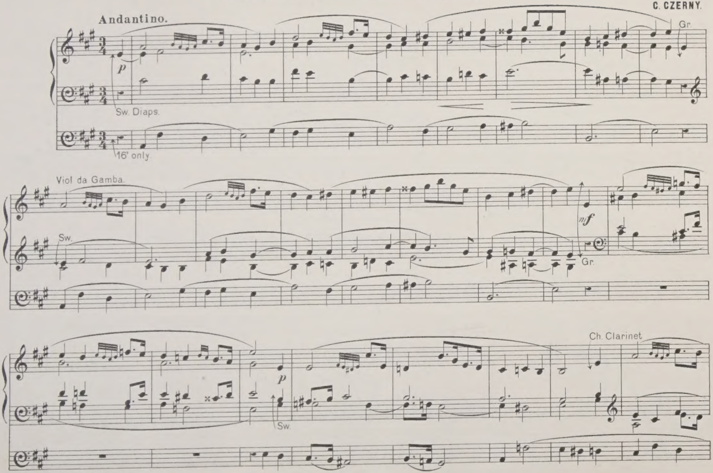
(+ If the key boards are too far apart to hold these two notes *L. H.* they may be omitted until *f* only single notes being taken.

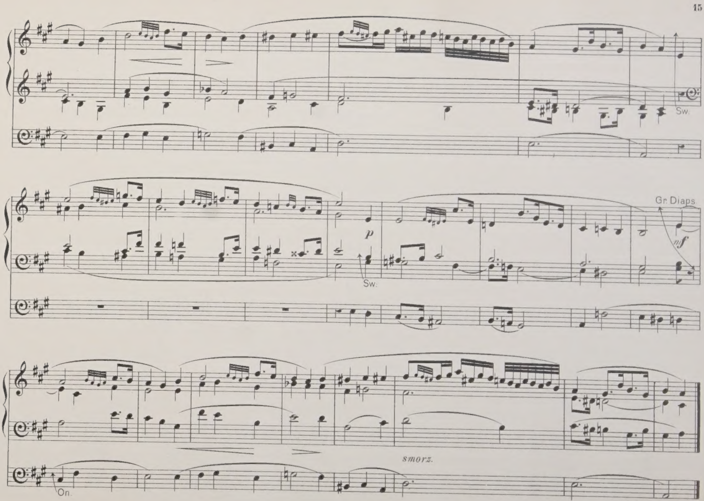

p
f
Sw.
Ch.
p
f
Sw.
f
p
Ch.
f
L. H.
p
f
L. H.
p
f
Sw.
p
Ch.
Sw.


Ch.
p
f
p
f
p
f
p
f
Gr
p
Sw
On.

Romance: - Christmas Evening.

C. CZERNY.


Andantino.
p
Sw. Diaps.
16' only.
Gr.
Viol da Gamba.
Sw.
mf
Gr.
p
Sw.
Ch. Clarinet


Sw.
p
Sw.
Gr. Diaps.
mf
smorz.
On.

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	Andante in *C*	*J. N. HUMMEL.*
Book V.	Adagio in *B flat*	*L. KOTZELUCH.*
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	Air in *E*	*J. B. CRAMER.*
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Book VII.	Sonata in *G*	*L. KOTZELUCH.*
	Largo in *G*	*J. HAYDN.*
	Lento in *A min.*	*R. SCHUMANN.*
Book VIII.	Con spirito in *G*	*J. A. ARNE.*
	Fugue in *E flat*	*A. SCARLATTI.*
	Adagio in *F*	*L. KOTZELUCH.*
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	Gondola Song in *G*	*L. SPOHR.*
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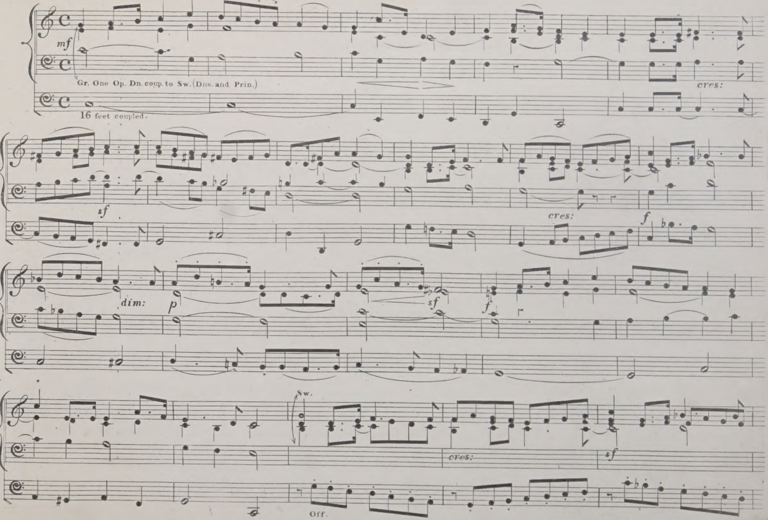
Andante.

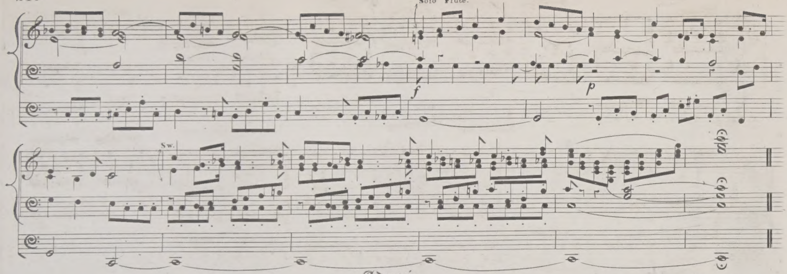
FROM LIEDER OHNE WORTE BOOK. 8.

MENDELSSOHN.


mf
Gr. One Op. Dn. coup. to Sw. (Dns. and Prin.)
cres:
16 feet coupled.
sf
cres:
f
dim:
p
sf
f
Sw.
cres:
sf
Off.

No 25

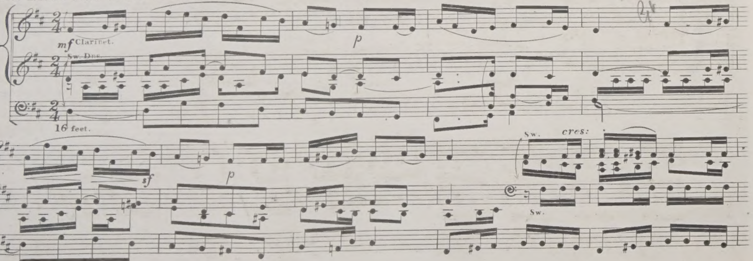
p 25. Voluntaries, arr. Westbrook 1/. net

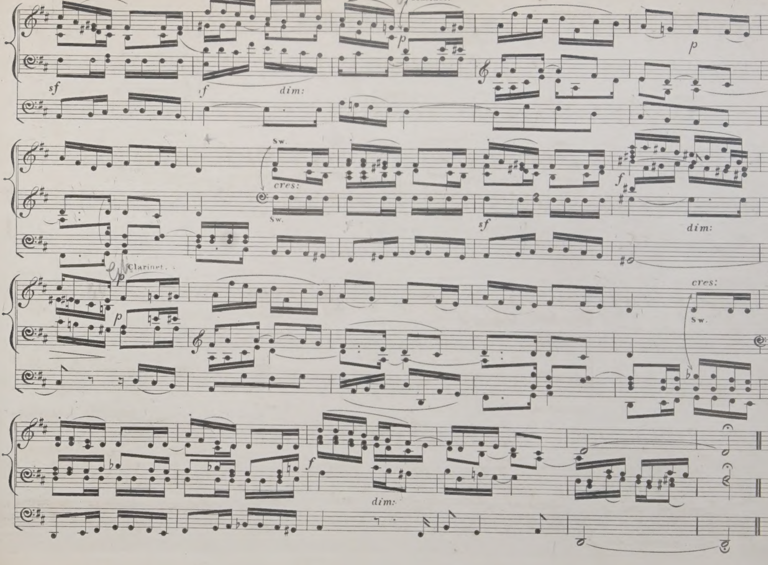

Solo Flute.
f
p
Sw.

FROM LIEDER OHNE WORTE BOOK. 8.

Adagio.

MENDELSSOHN.

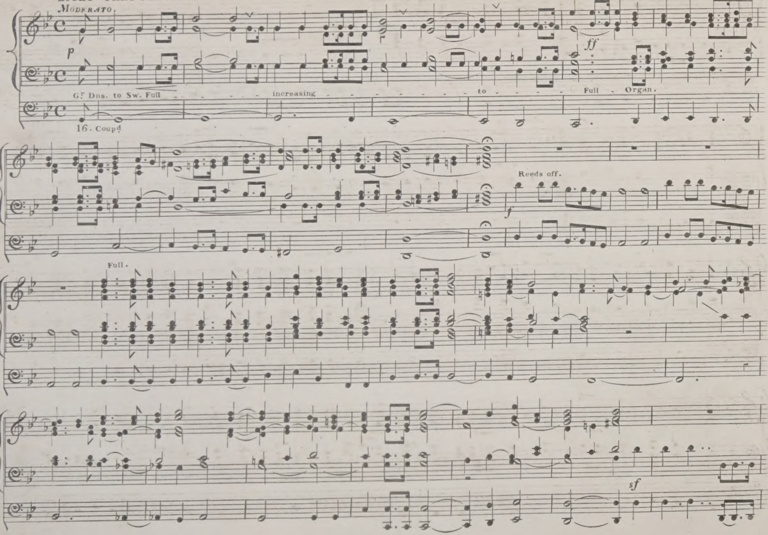

mf Clarinet.
Sw. Dns.
p
16 feet.
sf
p
Sw.
cres:
Sw.

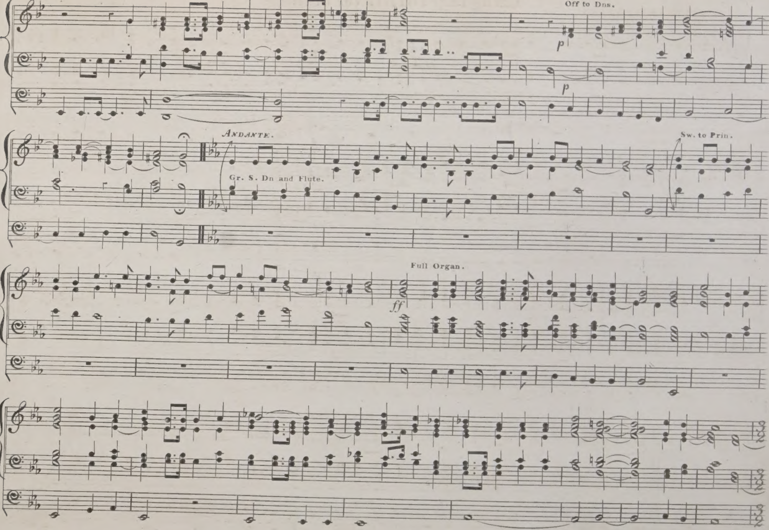

Ch
Clarinet.
p
p
sf
f
dim:
Sw.
cres:
Sw.
sf
f
dim:
Ch
Clarinet.
p
p
cres:
Sw.
f
dim:

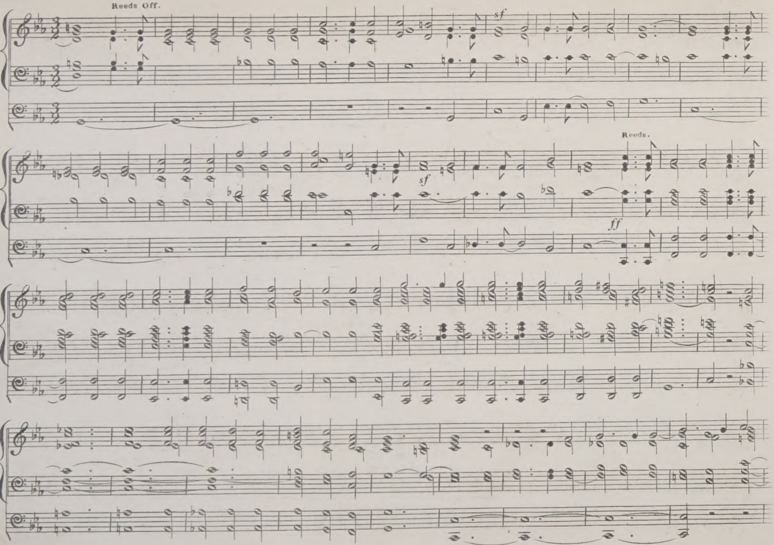
Why rage fiercely the heathen?

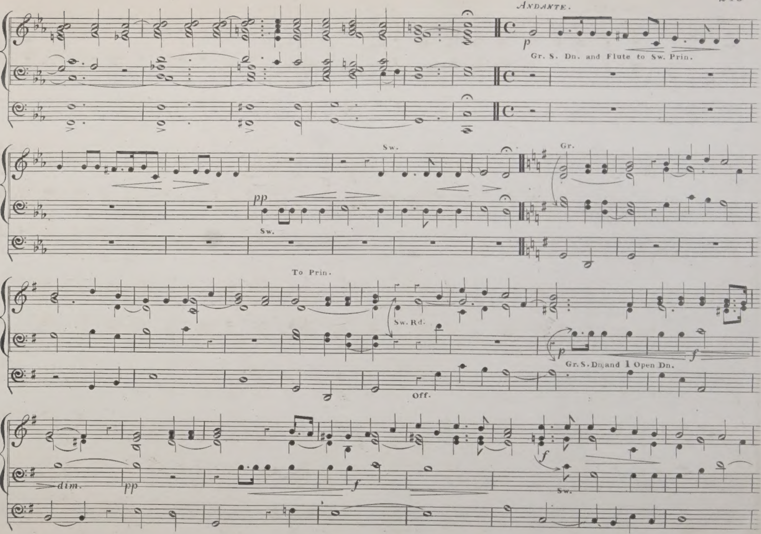
EIGHT-PART PSALM.

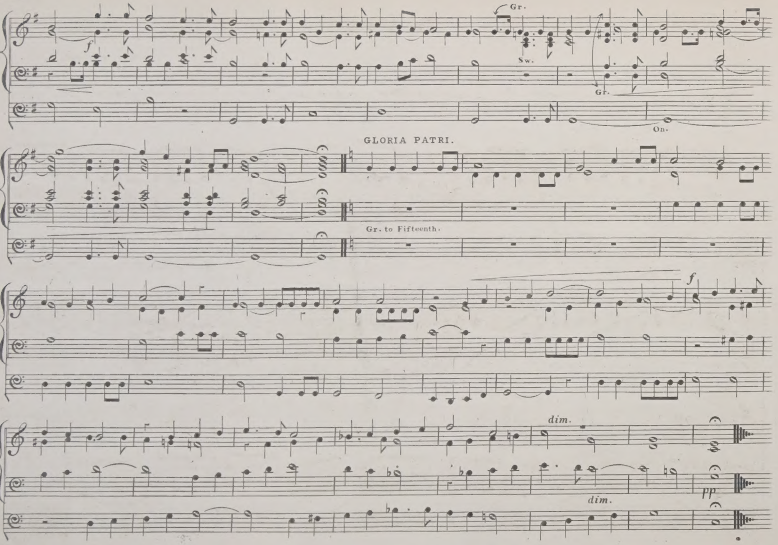
MENDELSSOHN.


MODERATO.
p
G! Dns. to Sw. Full . . . . increasing . . . . . to . . . . Full . Organ.
16. Coupd
ff
Reeds off.
f
Full.
sf


Off to Dns.
p
p
Andante.
Gr. S. Dn and Flute.
Sw. to Prin.
Full Organ.
ff

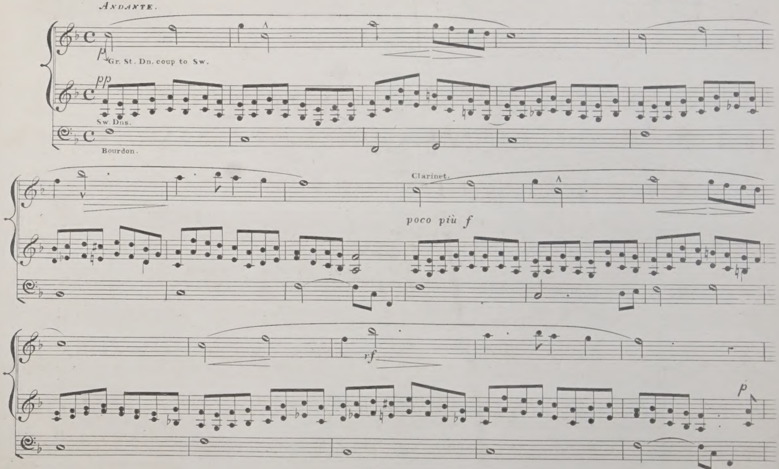

Reeds Off.
sf
Reeds.
sf
ff

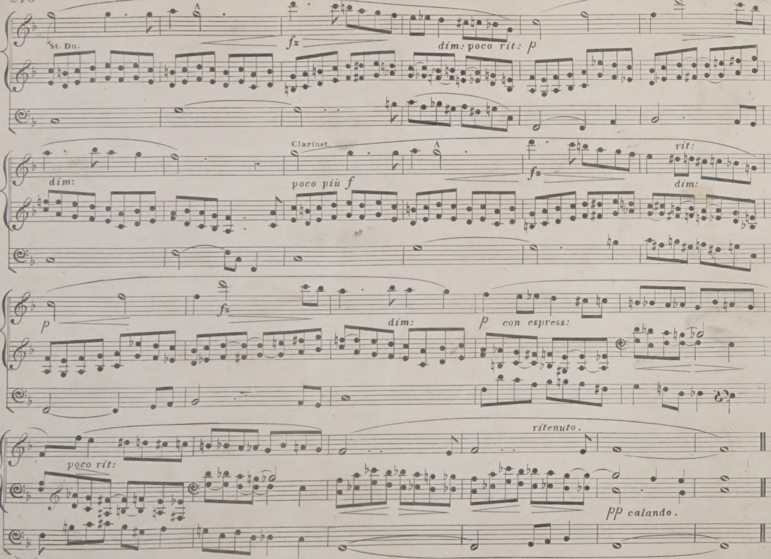

ANDANTE.
p
Gr. S. Dn. and Flute to Sw. Prin.
Sw.
pp
Sw.
Gr.
To Prin.
Sw. Rd.
Off.
p
Gr. S. Dn. and 1 Open Dn.
f
dim.
pp
f
f
Sw.


f
Gr.
Sw.
Gr.
On.
GLORIA PATRI.
Gr. to Fifteenth.
f
dim.
dim.
pp

Ave Maria.

ADOL: HENSELT.

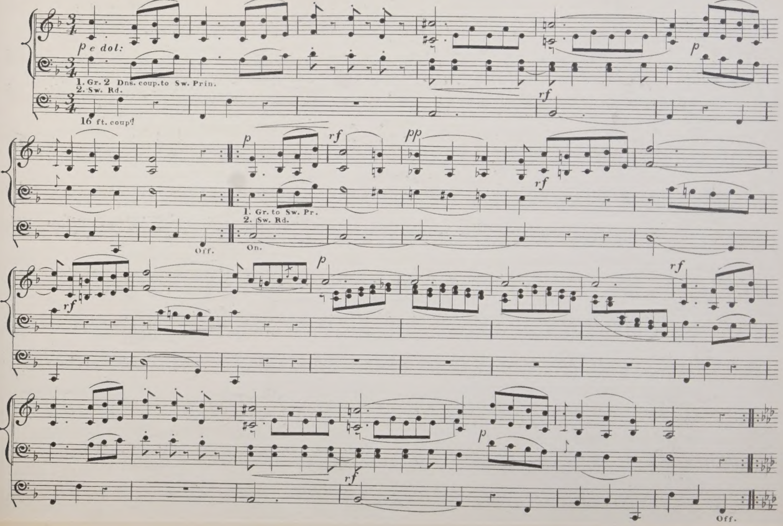

Andante.
p
Gr. St. Dn. coup to Sw.
pp
Sw. Dns.
Bourdon.
Clarinet.
poco più f
rf
p

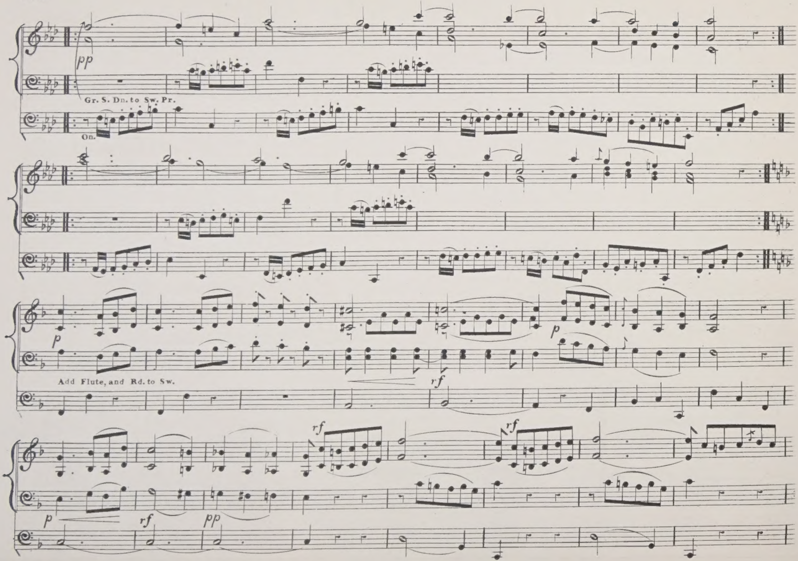

St. Dn.
fz
dim: poco rit: p
Clarinet.
dim:
poco più f
fz
rit:
dim:
p
fz
dim:
p con espress:
poco rit:
ritenuto.
pp calando.

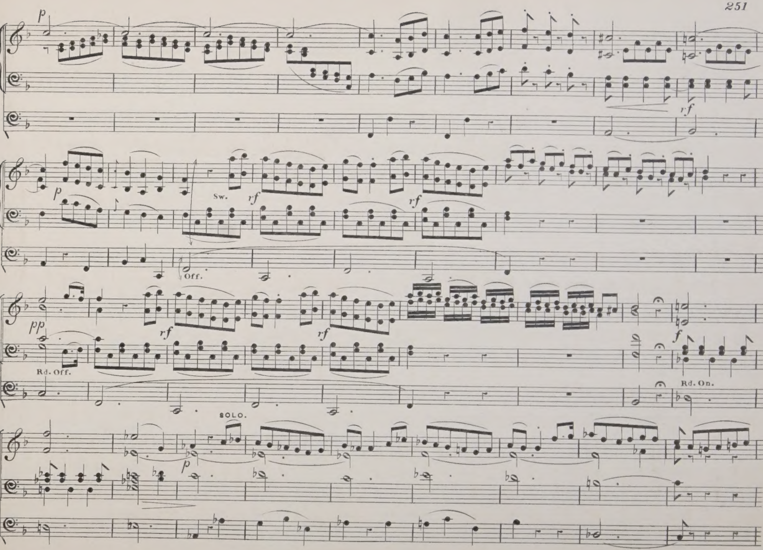
Tempo di Minuetto.

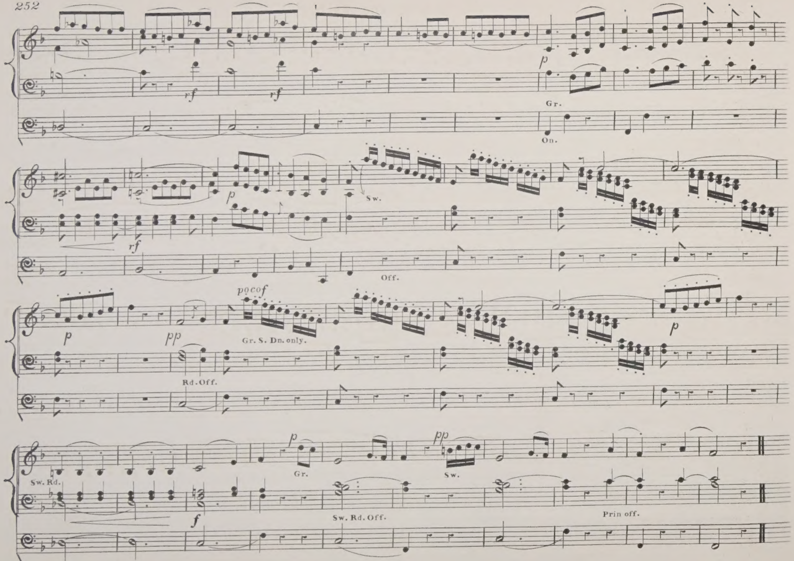
QUARTETTO 6, OP: 23.

IGNACE PLEYEL.


p e dol:
1. Gr. 2 Dns. coup. to Sw. Prin.
2. Sw. Rd.
16 ft. coup'd
rf
p
p
rf
pp
rf
1. Gr. to Sw. Pr.
2. Sw. Rd.
Off.
On.
rf
p
rf
p
rf
Off.


pp
Gr. S. Dn. to Sw. Pr.
On.
p
Add Flute, and Rd. to Sw.
rf
p
rf
rf
pp
rf
rf

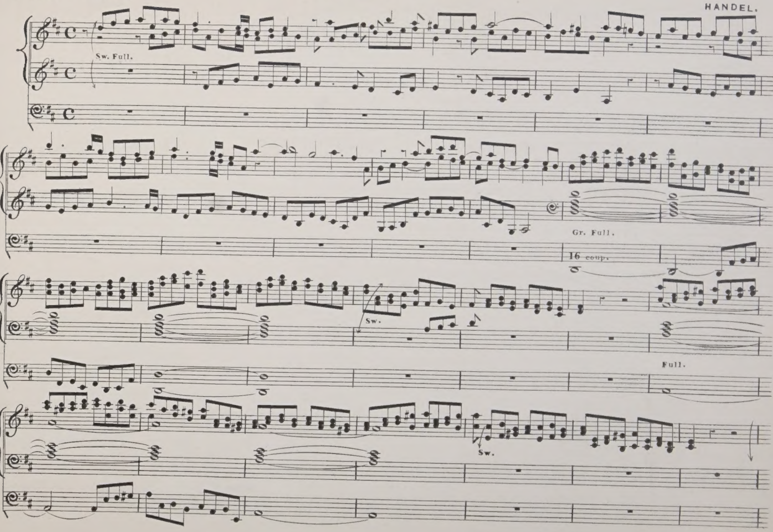

p
rf
p
Sw.
rf
rf
Off.
pp
rf
rf
Rd. Off.
f
Rd. On.
SOLO.
p

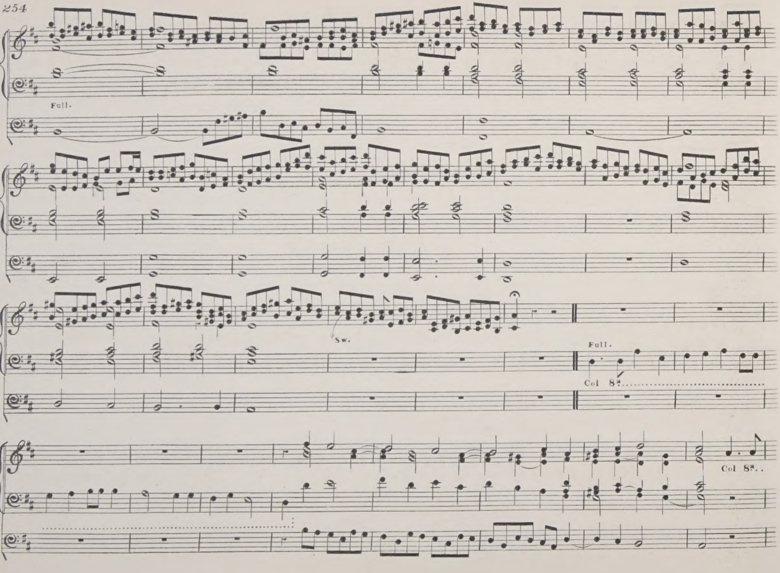

rf
rf
p
Gr.
On.
p
Sw.
rf
Off.
pocof
p
pp
Gr. S. Dn. only.
Rd. Off.
p
p
pp
Gr.
Sw.
Sw. Rd.
f
Sw. Rd. Off.
Prin off.

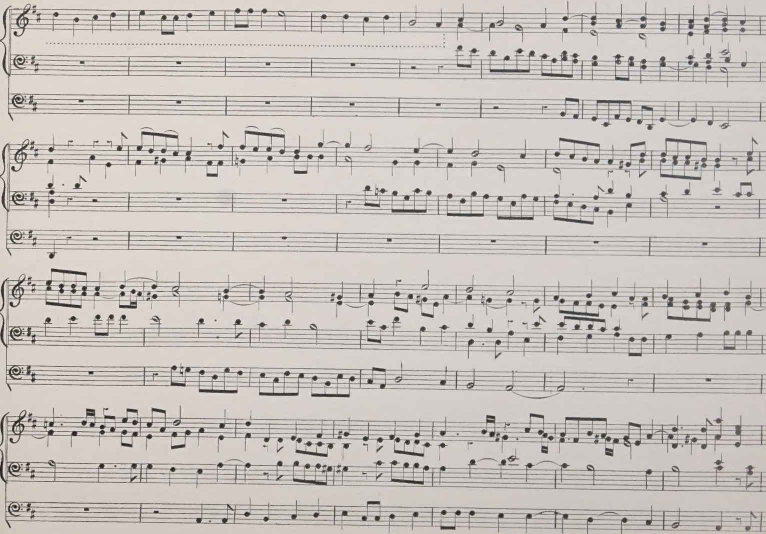
UTRECHT JUBILATE.

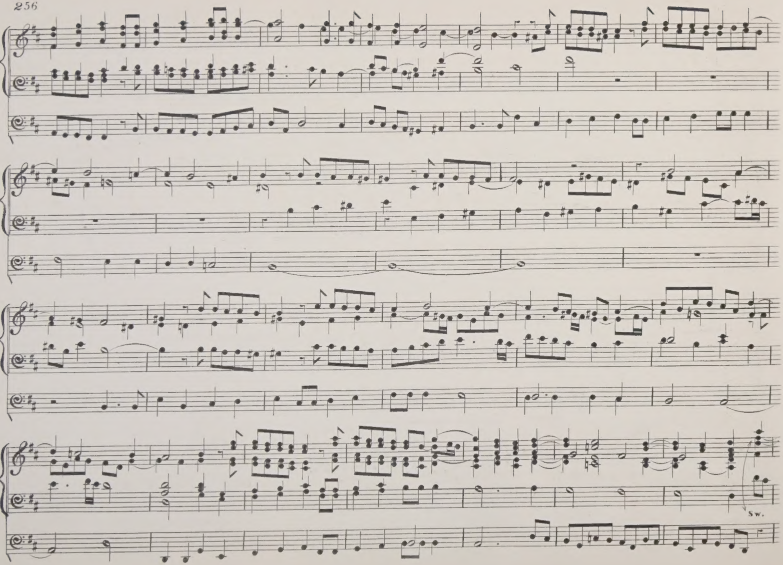
Glory be to the Father.

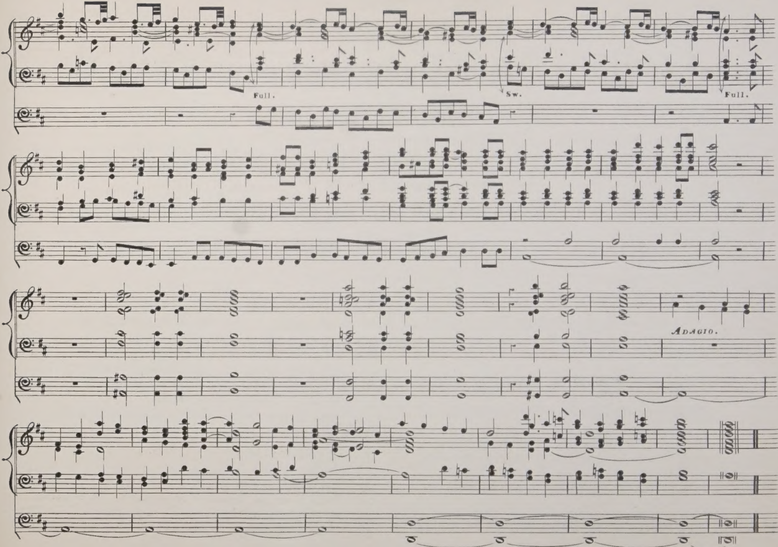
HANDEL.


Sw. Full.
Gr. Full.
16 coup.
Sw.
Full.
Sw.


Full.
Sw.
Full.
Col 8va
Col 8va




Sw.


Full.
Sw.
Full.
Adagio.

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1. Andante con moto, in E.
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3. Andante, in B flat.
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5. Adagio, in D.
6. Allegro moderato, in C.

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9. Andantino, in G.
10. March for a Church Festival, in D.
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12. Fantasia, in F.

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15. Choral Prelude on the Tune "Halifax," in A.
16. Andantino, in E flat.
17. Choral Prelude on the Tune "St. Bride," in A minor.
18. Andante, in B flat.

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20. Allegro maestoso e vivace, in C minor.
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22. Largo, and Allegro moderato, in G.
23. Adagio, in A flat.
24. Allegro con brio, in E.

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SIX ORGAN PIECES FOR CHRISTMAS.

25. "Sit laus plena, sit sonora." Allegro con brio, in A.
26. "Quem vidistis, Pastores?" Andante con moto, in E.
27. "Psallite, omnes Angeli." Allegro vivace, in C.
28. "Venite in Bethlehem." Andantino, in F.
29. Pastorale. Allegretto, in B flat.
30. "O magnum Mysterium!" Andante, in E flat.

BOOK VI. CONTAINS:

31. WEDDING MARCH, in E flat.
32. Allegro giojoso, in G.
33. Andante con moto, in A.
34. Prelude on the Hymn, "Stabat mater," in D Minor.
35. FUNERAL MARCH, in F sharp minor.
36. Adagio Elegiaco, in E minor.

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Festival March. No 2.

Maestoso vivace.

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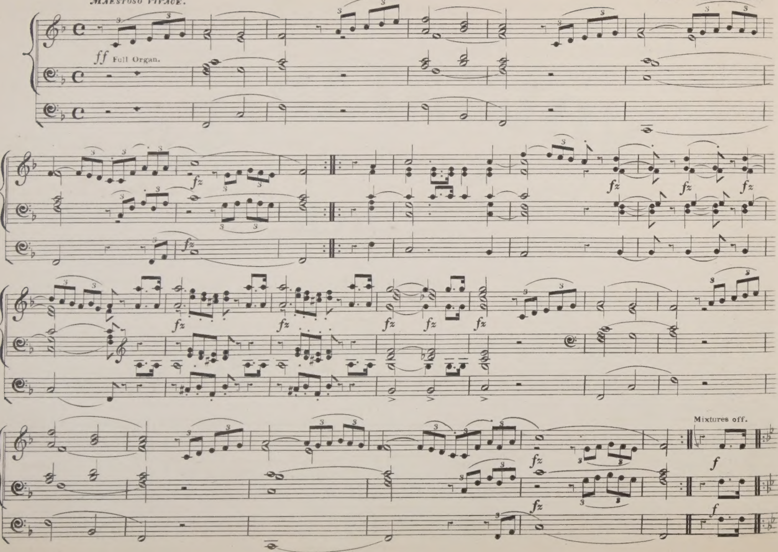
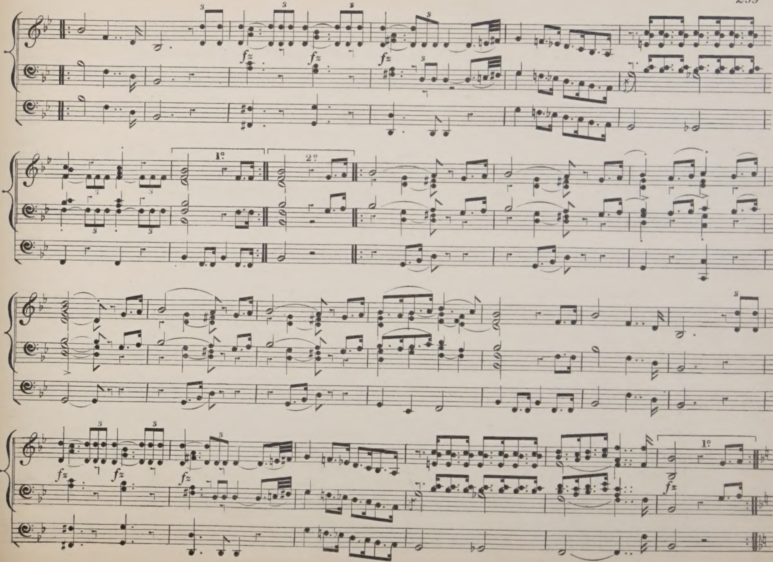
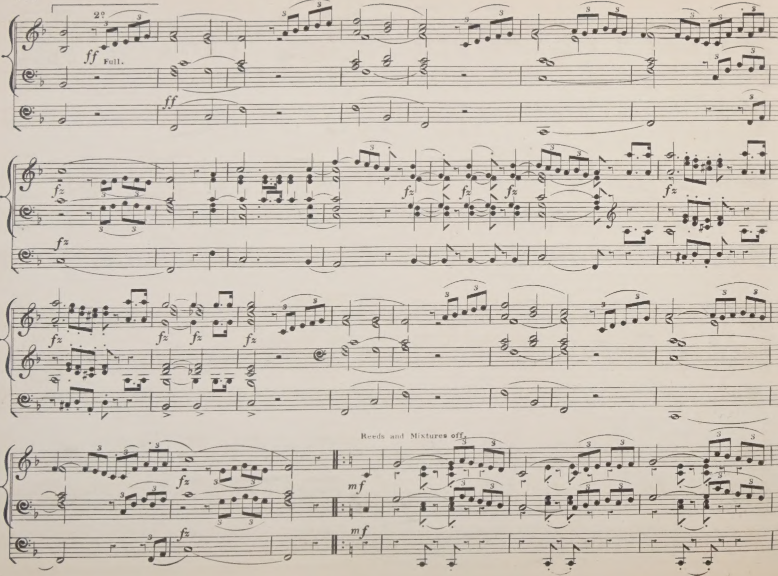
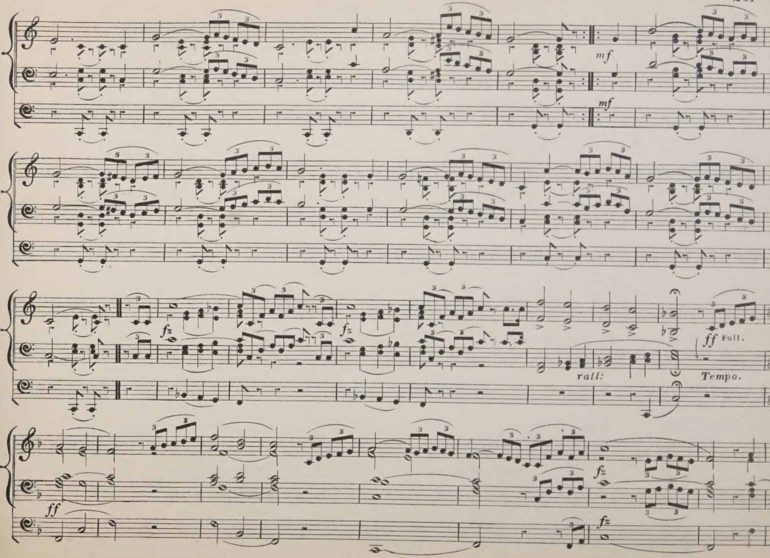
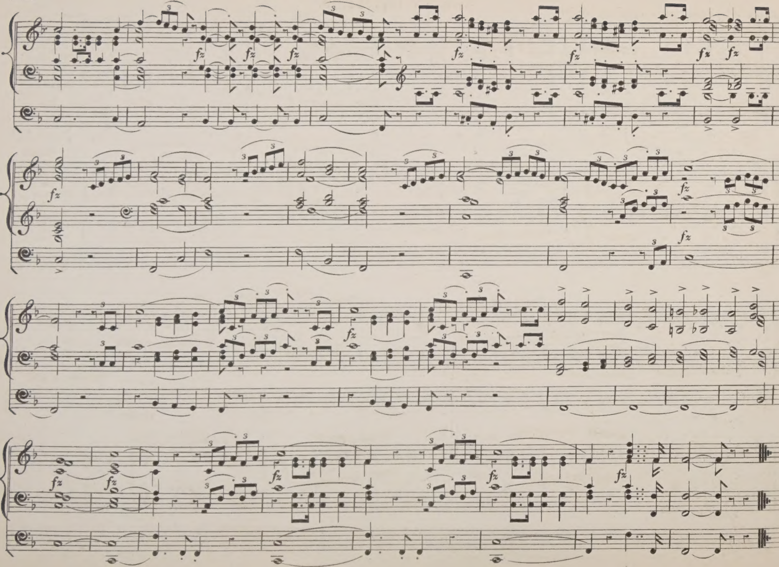

ff Full Organ.
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
Mixtures off.
f
f


fz
1º
2º


2º
ff
Full.
ff
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
Reeds and Mixtures off.
mf
mf


mf
mf
fz
fz
rall:
ff Full.
Tempo.
ff
fz
fz


fz
fz
fz
fz
fz
fz
fz
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fz
fz
fz
fz
fz
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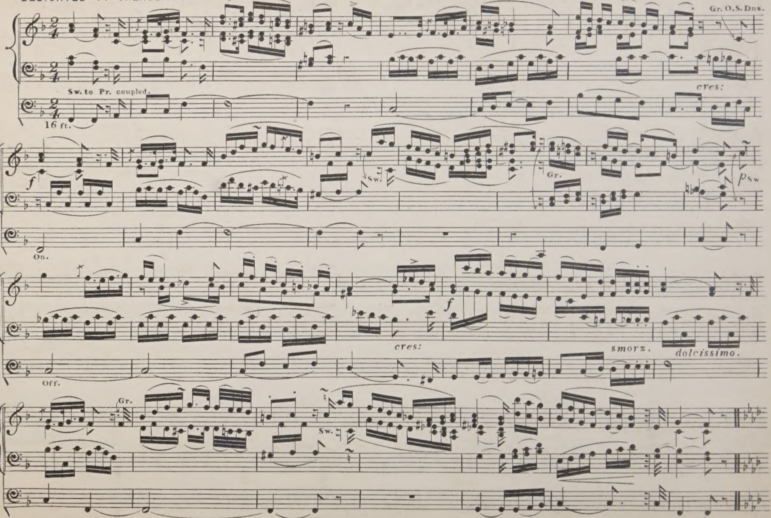
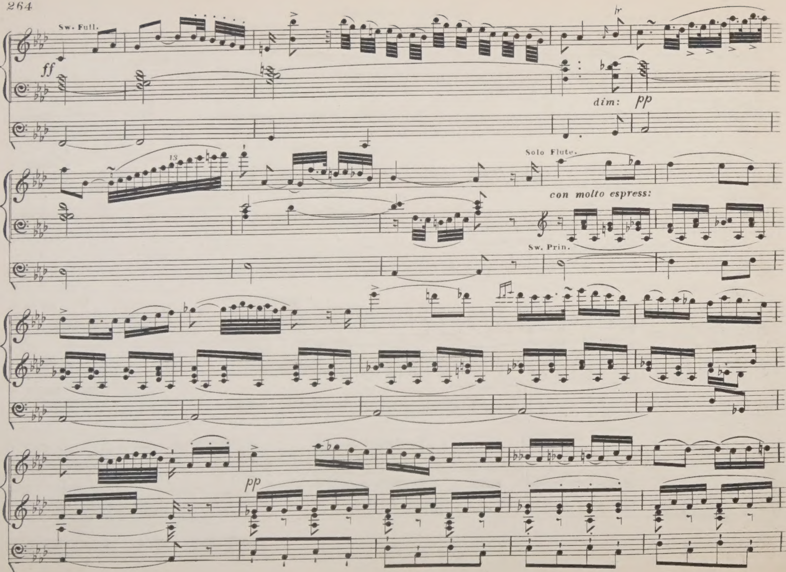
fz
fz
fz
fz

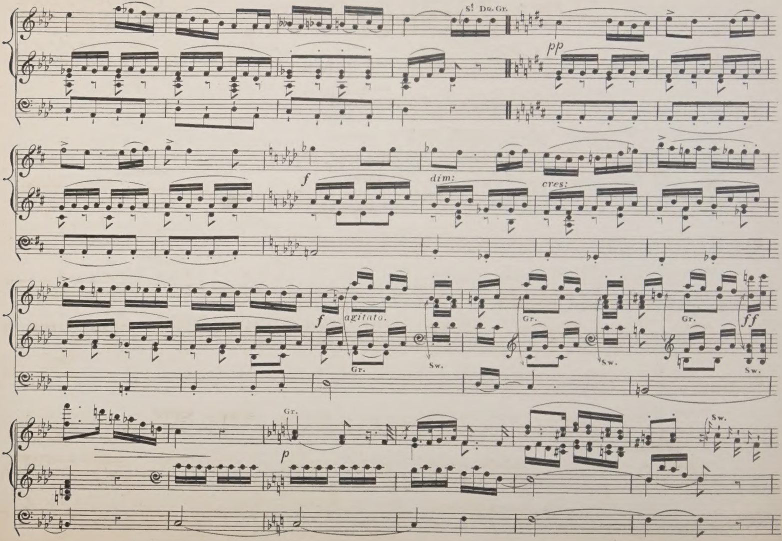
Andante espreſſivo.

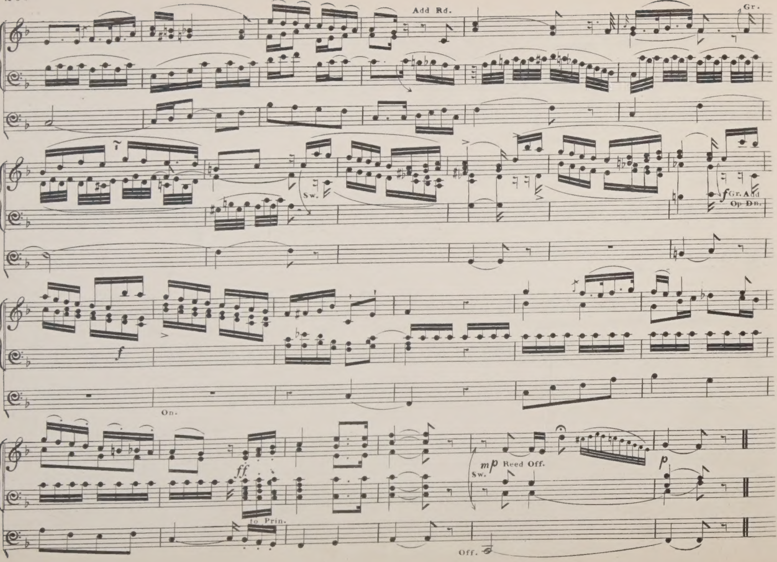
FROM A "GRAND DRAMATIC SONATA."
DEDICATED TO CHERUBINI.

F. KALKBRENNER.


Gr. O. S. Dns.
Sw. to Pr. coupled.
16 ft.
cres:
f
Sw.
Gr.
p Sw
On.
f
cres:
smorz.
dolcissimo.
Off.
Gr.
Sw.


Sw. Full.
ff
dim:
pp
13
Solo Flute.
con molto espress:
Sw. Prin.
pp

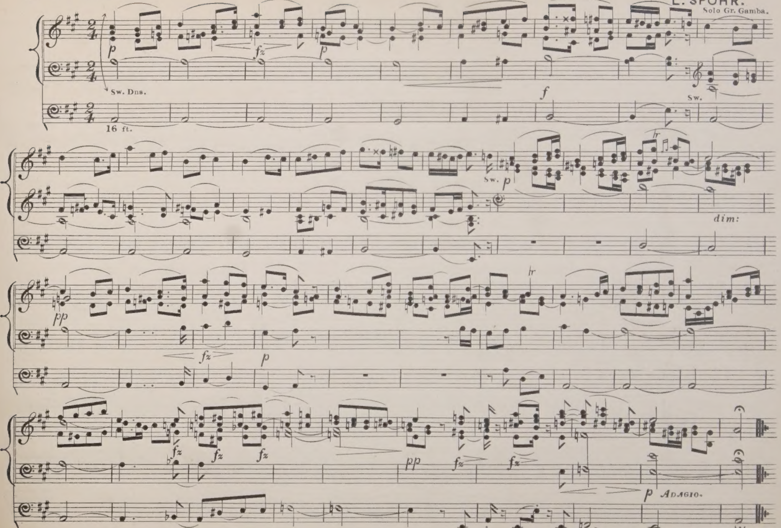

St. Du. Gr.
pp
f
dim:
cres:
agitato.
Gr.
Sw.
Gr.
Sw.
Gr.
ff
Sw.
Gr.
p
Sw.


Add Rd.
Gr.
Sw.
f Gr. Add Op Dn.
f
On.
ff
to Prin.
Sw.
mp Reed Off.
p
Off.

Andante.

FROM A VIOLIN DUET.

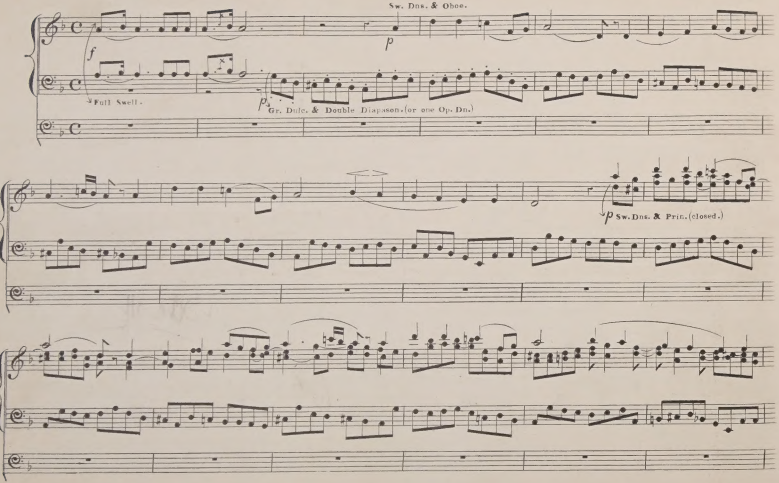
L. SPOHR.

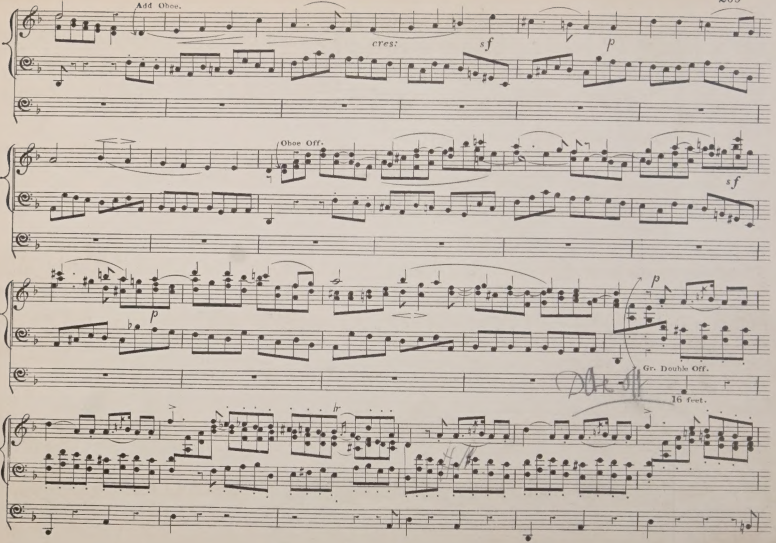

Solo Gr. Gamba.
p
fz
p
Sw. Dns.
16 ft.
f
Sw.
Sw. p
tr
dim:
pp
fz
p
tr
fz
fz
fz
pp
fz
fz
p
Adagio.

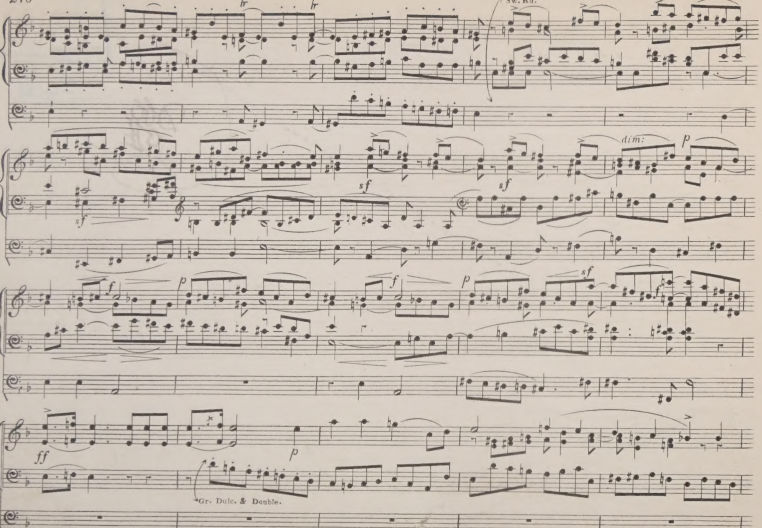
Andante con moto.

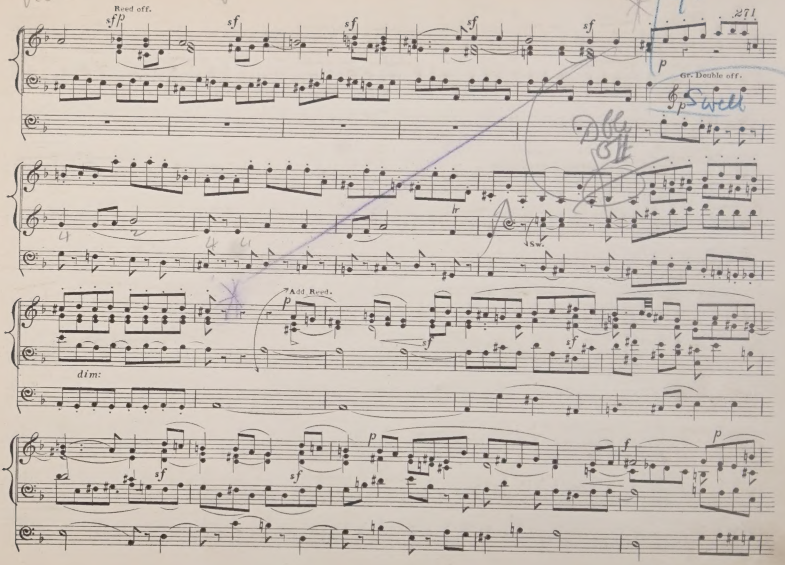
(THE PILGRIMS' MARCH)

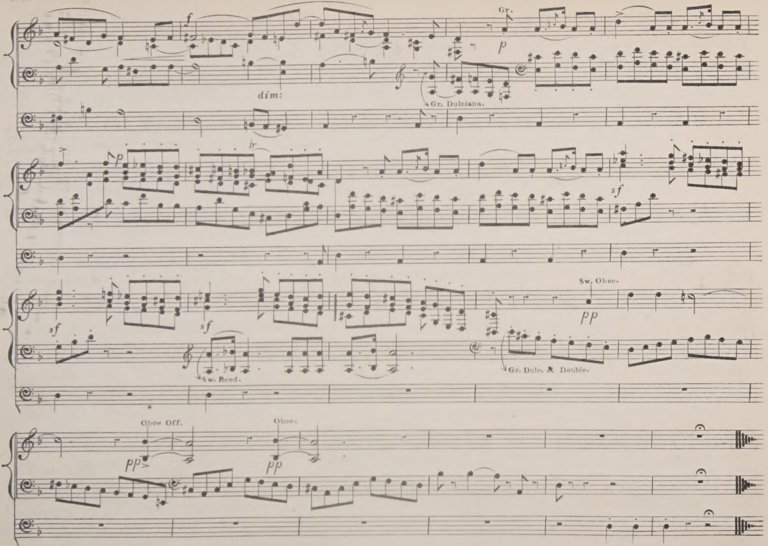
4th SYMPHONY Op:90. **MENDELSSOHN.**


Sw. Dns. & Oboe.
f
Full Swell.
p
p
Gr. Dulc. & Double Diapason. (or one Op. Dn.)
p Sw. Dns. & Prin. (closed.)


Add Oboe.
cres:
sf
p
Oboe Off.
sf
p
p
Gr. Double Off.
Dble off
16 feet.
tr


tr
tr
Sw. Rd.
sf
sf
sf
dim:
p
f
p
f
p
sf
ff
p
Gr. Dulc. & Double.

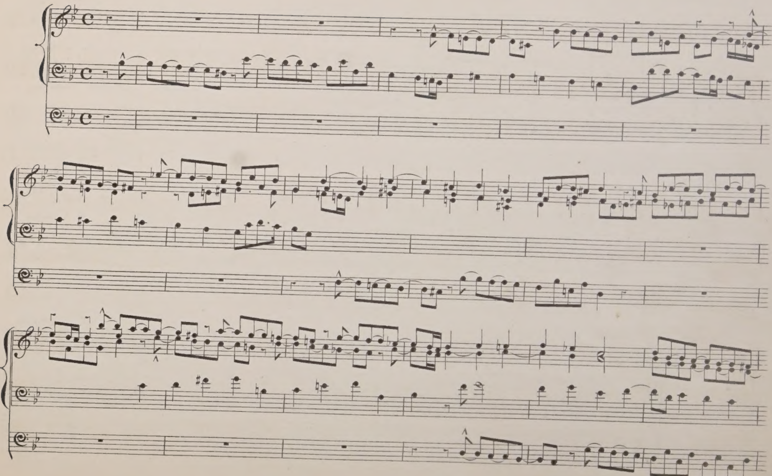

Reed off.
sfp
sf
sf
sf
sf
p
Gr. Double off.
p
Swell
Dbl off
4
2
4
4
tr
Sw.
Add Reed.
p
sf
sf
dim:
sf
sf
p
f
p

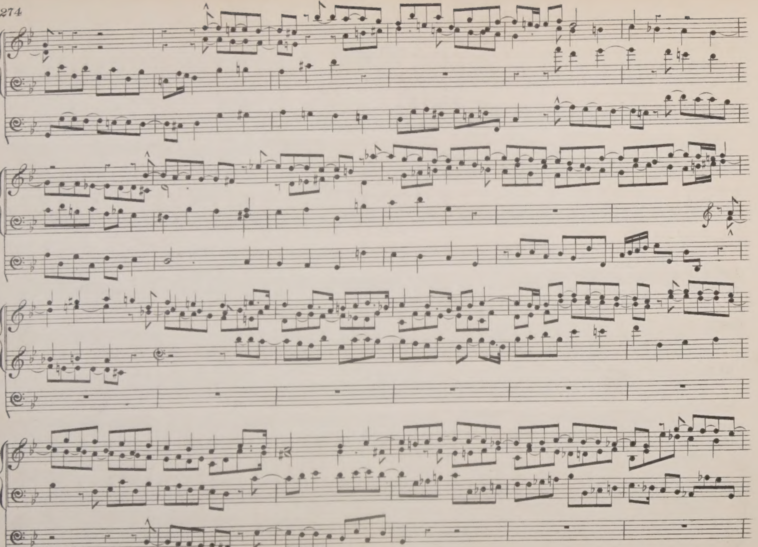

f
Gr.
p
dim:
Gr. Dulciana.
tr
p
sf
sf
sf
Sw. Oboe.
pp
Sw. Reed.
Gr. Dulc. & Double.
Oboe Off.
pp
Oboe.
pp

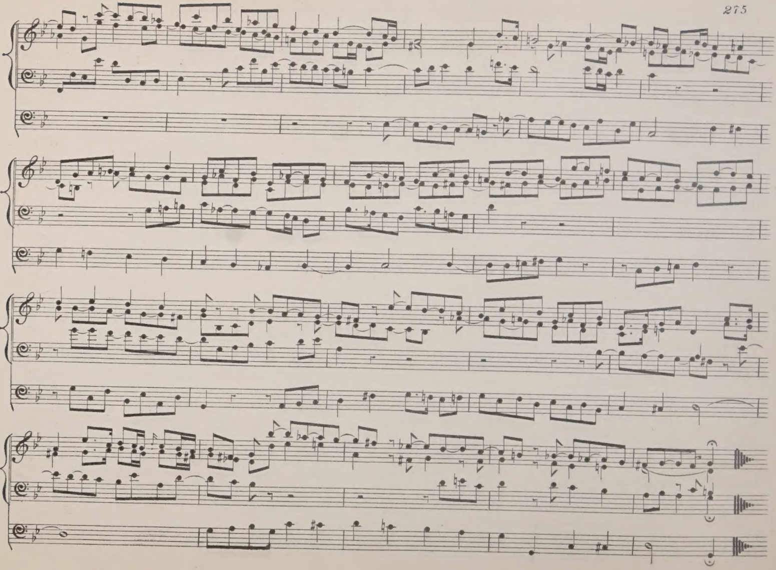
Fugue.

No. II. Op: I.

J. G. ALBRECHTSBERGER.







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13	Morning Prayer (Op. 48)	Mendelssohn
	Quoniam tu Domine	K. C. F. Fasch
	Choral, "O Herzens-Angst"	J. S. Bach
	Fughetta	J.G. Albrechtsberger
	With thee, the unsheltered moor (*Solomon*)	Handel
	Kyrie (Mass in C)	V. Novello
	The Lord is my Shepherd	G. A. Macfarren

[*To be continued.*]

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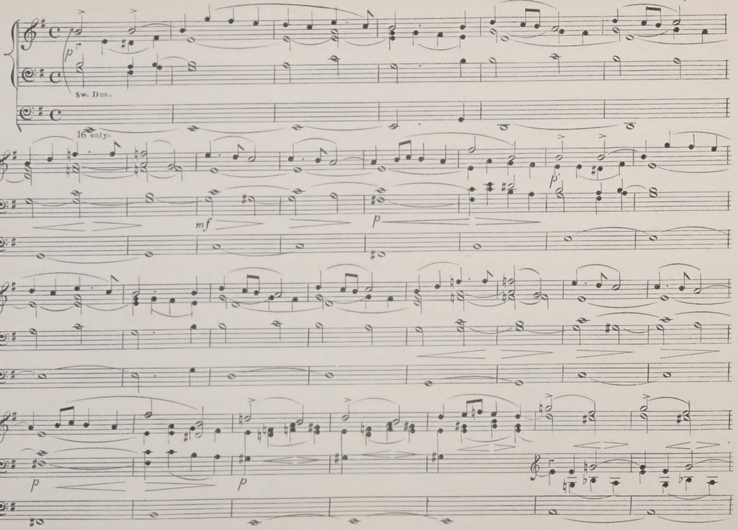
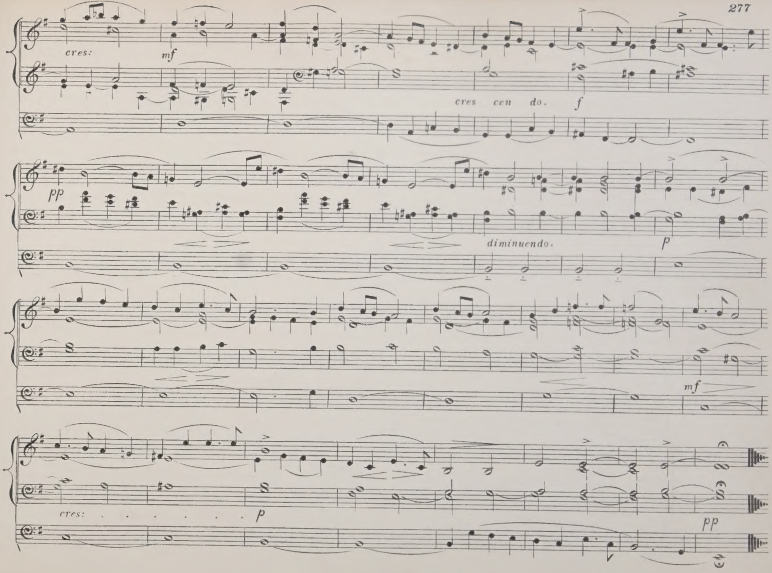
Andante con molto espressione.

W. BARGIEL. op: 4.

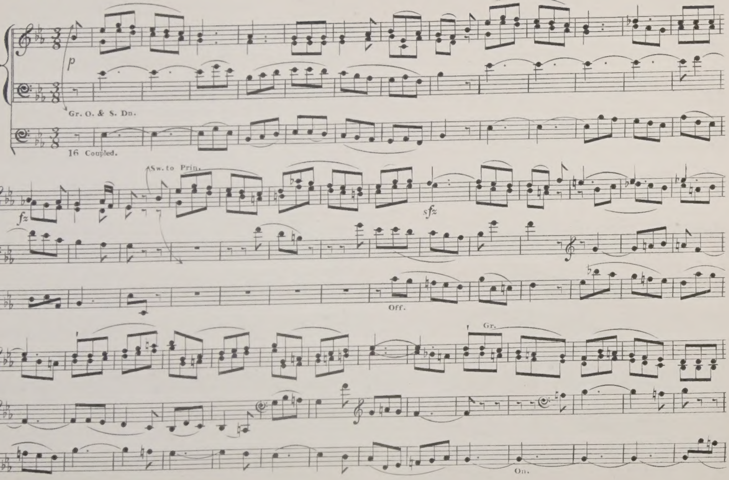

p
Sw. Dns.
16 only.
mf
p
p
p
p

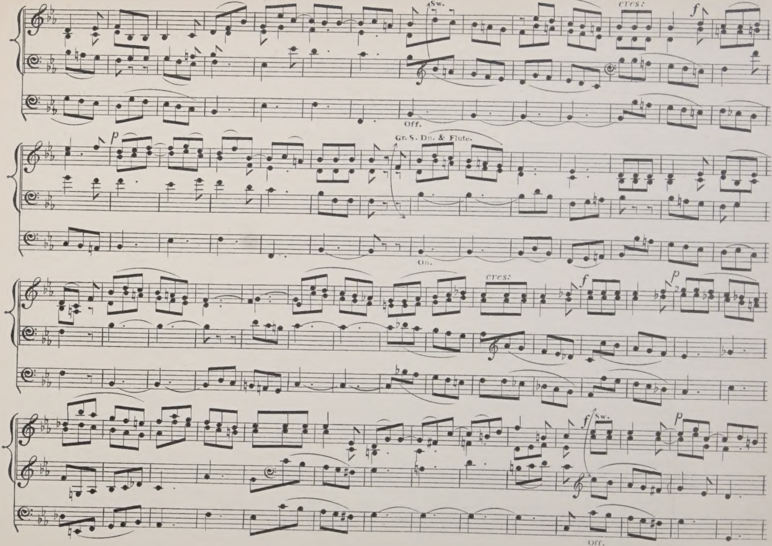

cres:
mf
cres cen do.
f
pp
diminuendo.
p
mf
cres: . . . . . .
p
pp

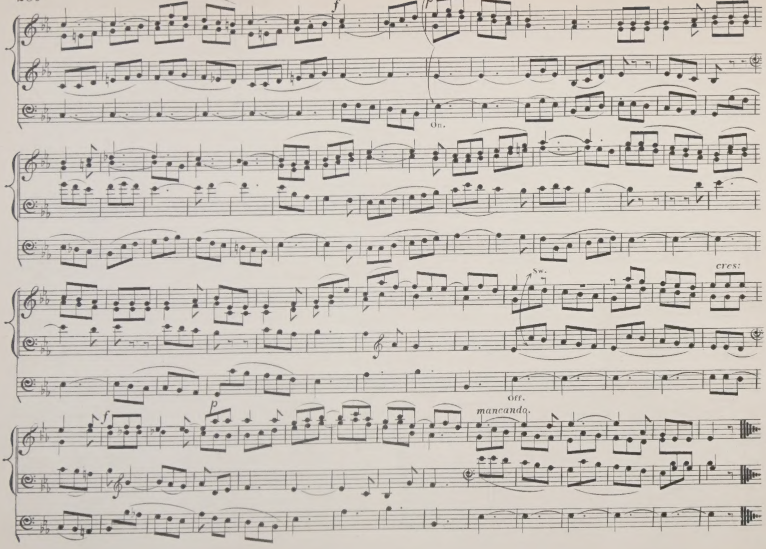
Andantino.

QUARTETT No. I. Op: 32.

LEOPOLD KOZELUCH.


p
Gr. O. & S. Dn.
16 Coupled.
fz
Sw. to Prin.
sfz
Off.
Gr.
On.

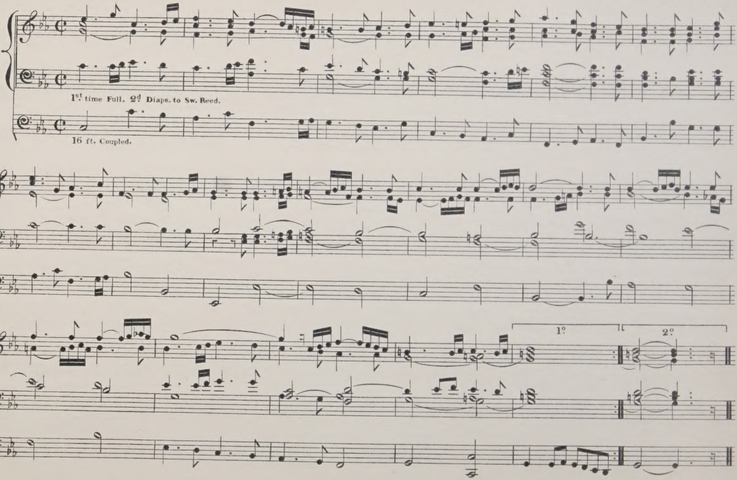

Sw.
cres:
f
Off.
p
Gr. S. Dn. & Flute.
On.
cres:
f
p
f
Sw.
p
Off.

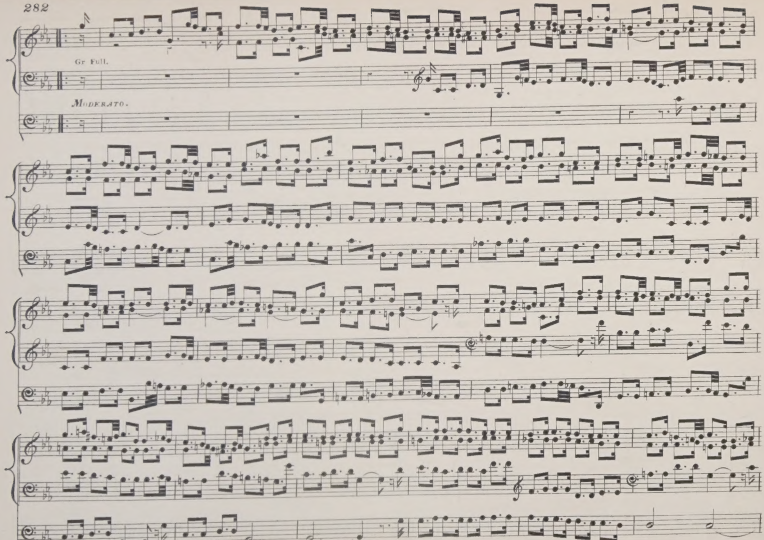

f
p
Gr.
On.
Sw.
cres:
Off.
f
p
mancando.

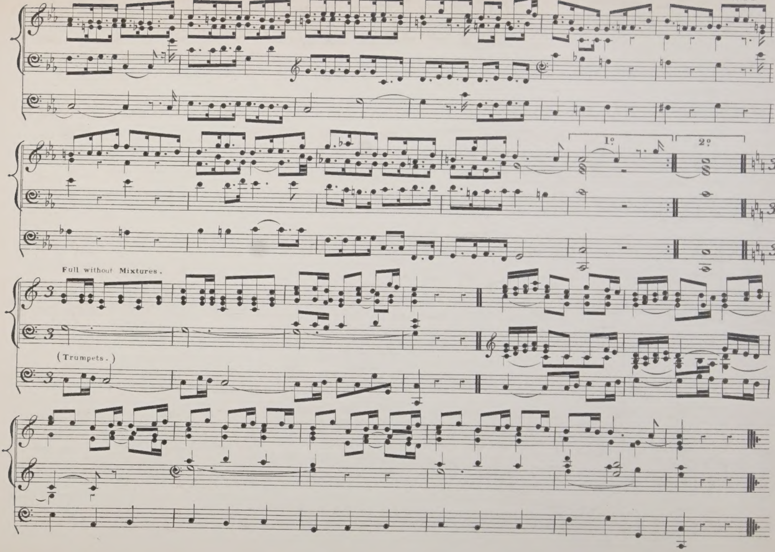
Overture to "The Indian Queen."

Maestoso.

HENRY PURCELL.

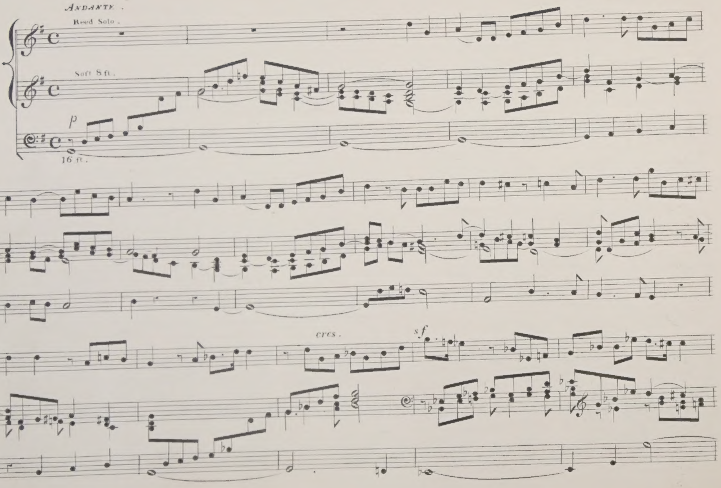

1st time Full. 2d Diaps. to Sw. Reed.
16 ft. Coupled.
1º
2º

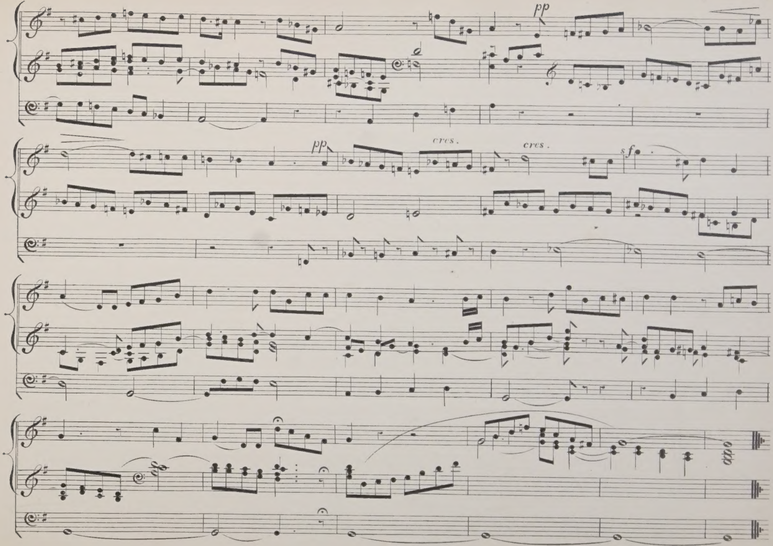

Gr Full.
MODERATO.


1º
2º
Full without Mixtures.
(Trumpets.)

SOLO – Hear my prayer.

MENDELSSOHN.


Andante.
Reed Solo.
Soft 8 ft.
p
16 ft.
cres.
sf


pp
pp
cres.
cres.
sf

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Sonata, in D flat (First movement)...Charlton T. Speer

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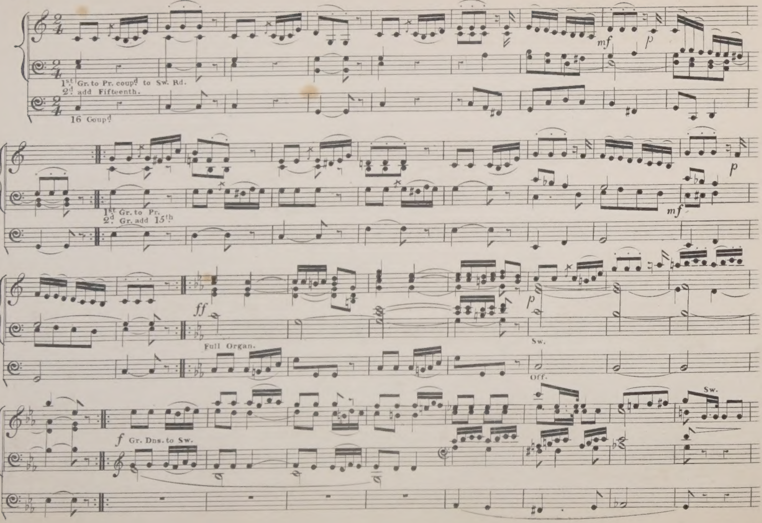
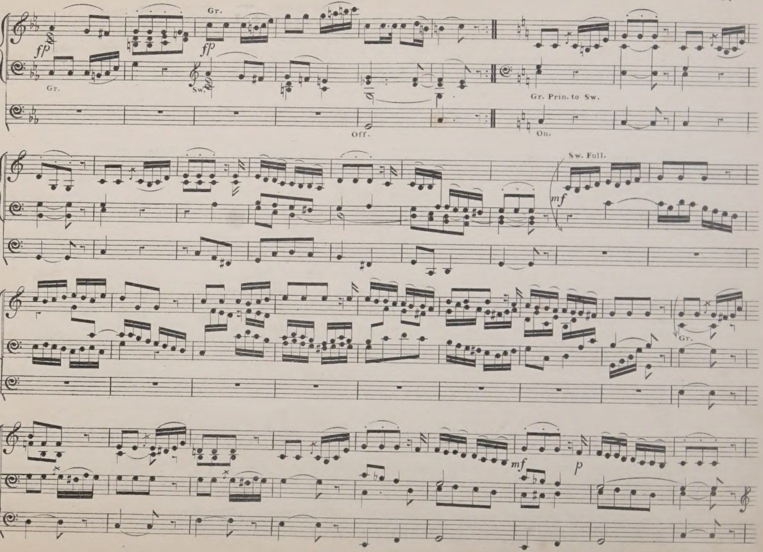
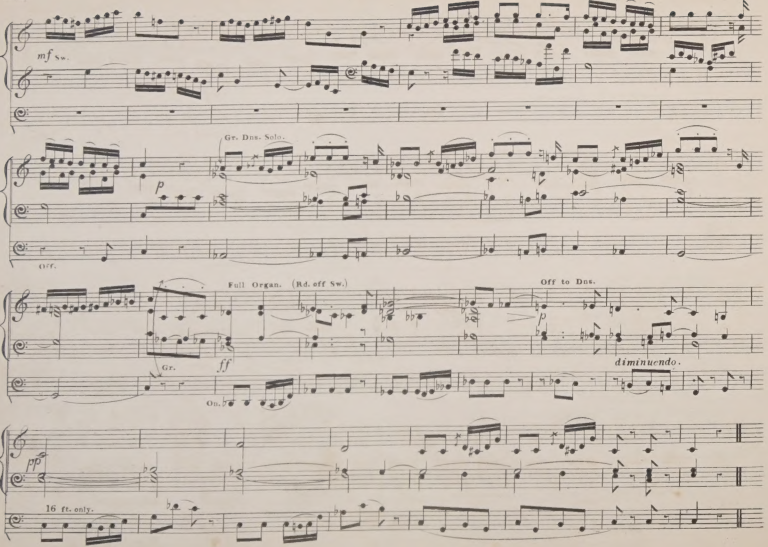
Andante alla Marcia.

SONATA No. 2. OP. 27.

J. WOELFL.


mf
p
1st Gr. to Pr. coupd to Sw. Rd.
2d add Fifteenth.
16 Coupd
p
mf
1st Gr. to Pr.
2d Gr. add 15th
ff
Full Organ.
p
Sw.
Off.
f Gr. Dns. to Sw.
Sw.

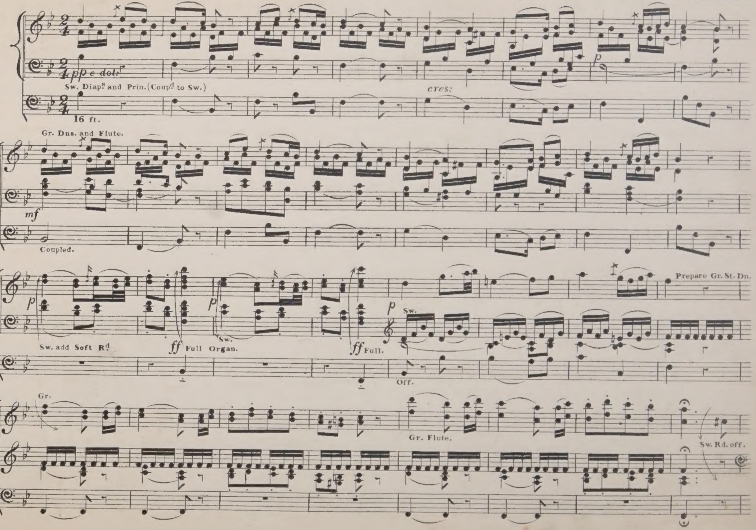

Gr.
fp
fp
Gr.
Sw.
Off.
Gr. Prin. to Sw.
On.
Sw. Full.
mf
Gr.
mf
p

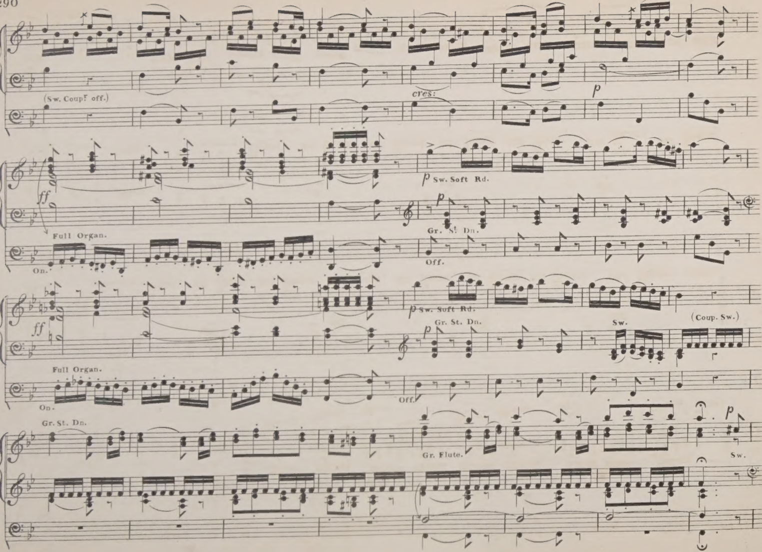

mf Sw.
Gr. Dns. Solo.
p
Off.
Full Organ.
(Rd. off Sw.)
Off to Dns.
p
Gr.
ff
On.
diminuendo.
pp
16 ft. only.

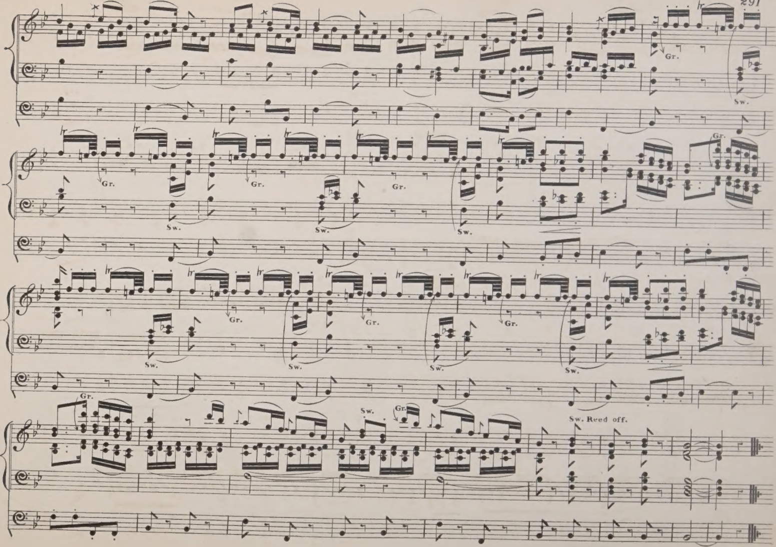
Adagio.

SYMPHONY OP. 12.

IGNACE PLEYEL.

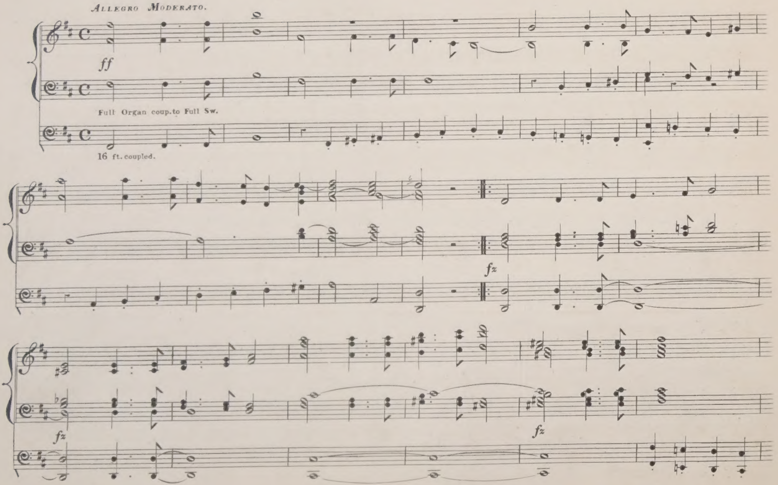

pp e dol.
Sw. Diaps and Prin. (Coupd to Sw.)
cres:
16 ft.
Gr. Dns. and Flute.
mf
Coupled.
p
Sw. add Soft Rd
ff Full Organ.
Sw.
ff Full.
p
Sw.
Off.
Prepare Gr. St. Dn.
Gr.
Gr. Flute.
Sw. Rd. off.

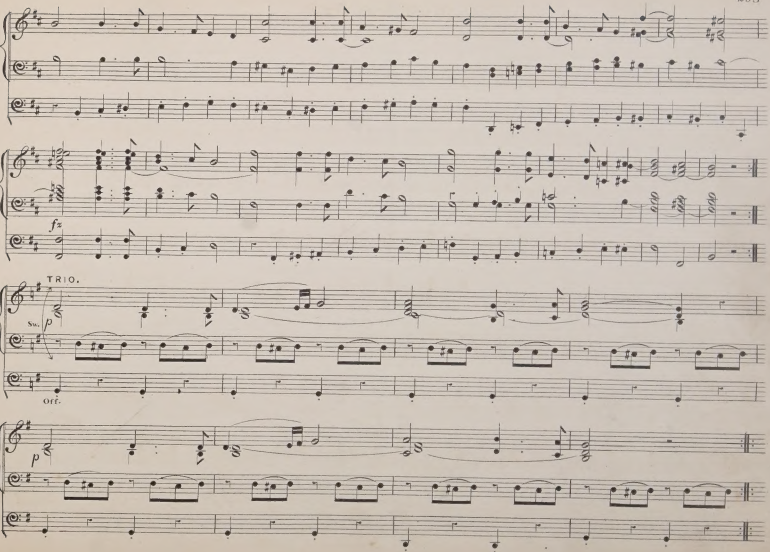

(Sw. Coupr. off.)
cres:
p
ff
Full Organ.
On.
p Sw. Soft Rd.
p
Gr. St. Dn.
Off.
ff
Full Organ.
On.
p Sw. Soft Rd.
Gr. St. Dn.
p
Off.
Sw.
(Coup. Sw.)
Gr. St. Dn.
Gr. Flute.
p
Sw.

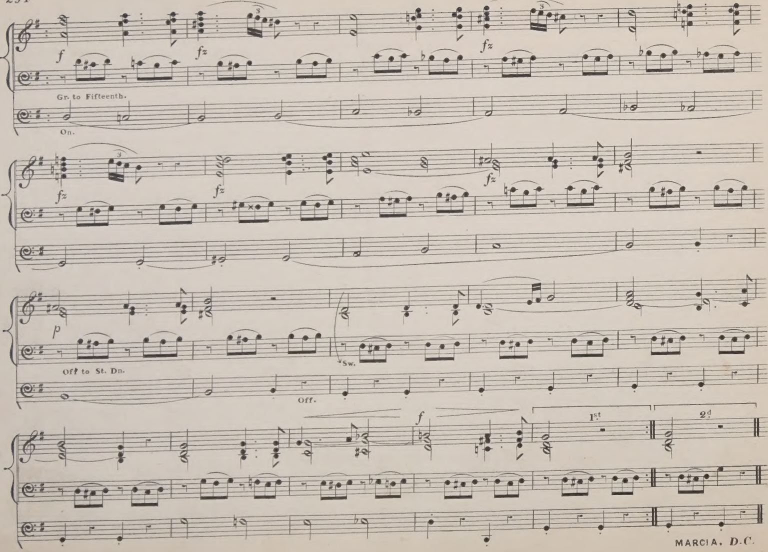

Gr.
Sw.
Gr.
Gr.
Gr.
Sw.
Sw.
Sw.
Gr.
Gr.
Gr.
Sw.
Sw.
Sw.
Sw.
Gr.
Sw.
Gr.
Sw. Reed off.

March from Op: 27.

FRANZ SCHUBERT.


Allegro Moderato.
ff
Full Organ coup. to Full Sw.
16 ft. coupled.
fz
fz
fz

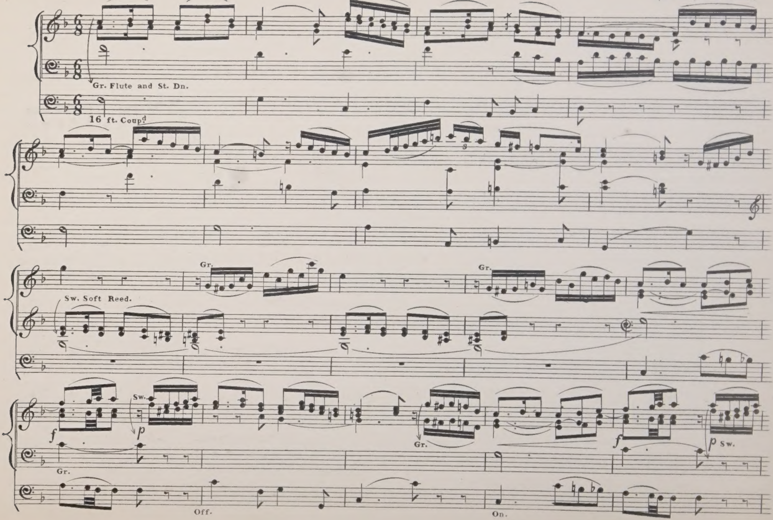

fz
TRIO.
Sw.
p
Off.
p

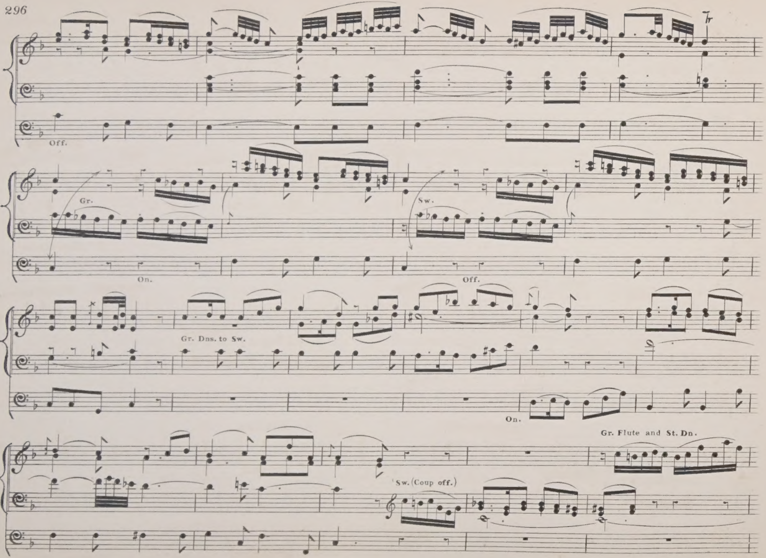

f
fz
fz
Gr. to Fifteenth.
On.
fz
fz
fz
p
Off to St. Dn.
Sw.
Off.
f
1st
2d
MARCIA. D.C.

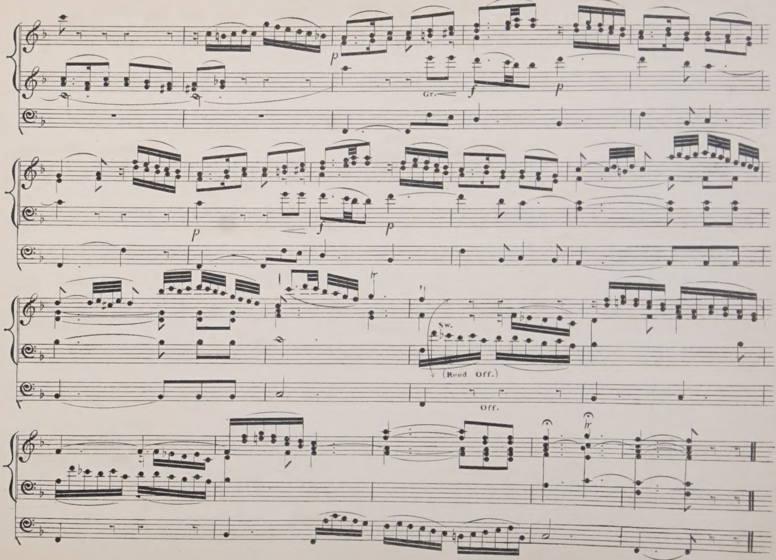
Andantino.

FROM A QUARTET.

(J. C.) BACH.


Gr. Flute and St. Dn.
16 ft. Coupd
Sw. Soft Reed.
Gr.
Gr.
f
Sw.
p
Gr.
Gr.
f
p Sw.
Off.
On.

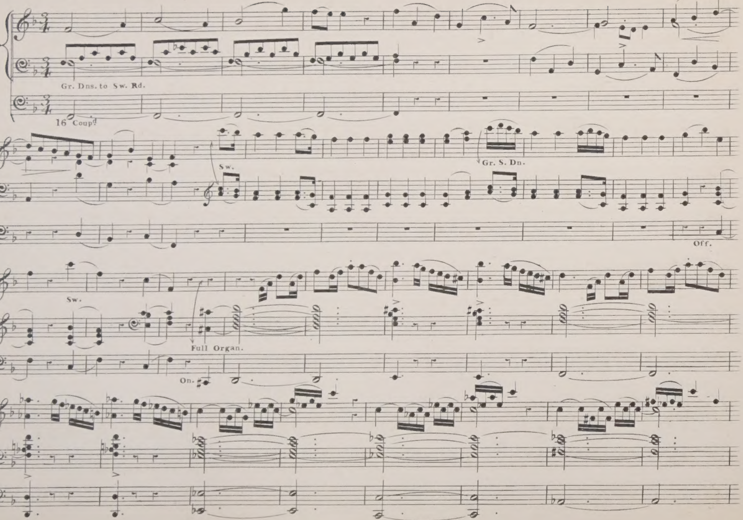

Off.
Gr.
On.
Sw.
Off.
Gr. Dns. to Sw.
On.
Gr. Flute and St. Dn.
Sw. (Coup off.)

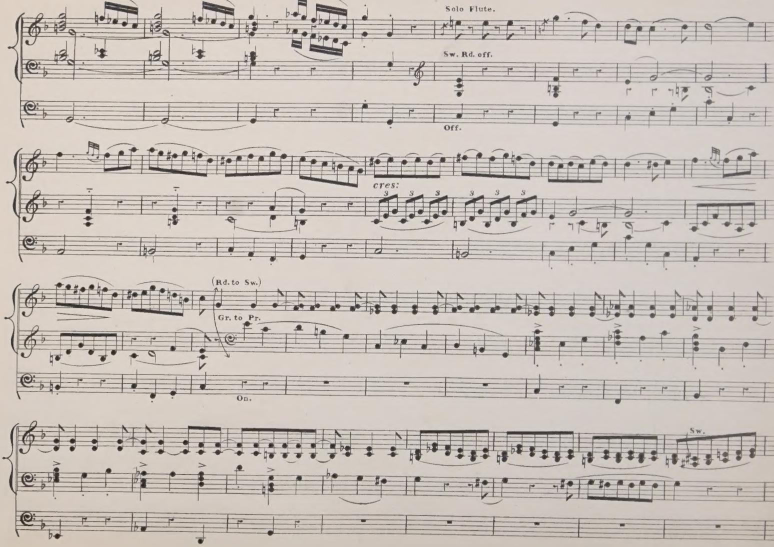

p
Gr.
f
p
p
f
p
tr
Sw.
(Reed Off.)
Off.
tr

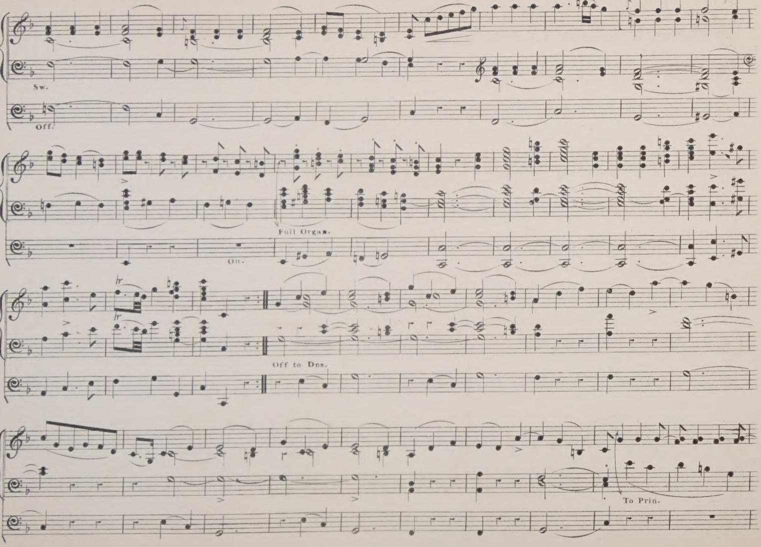
Allegro.

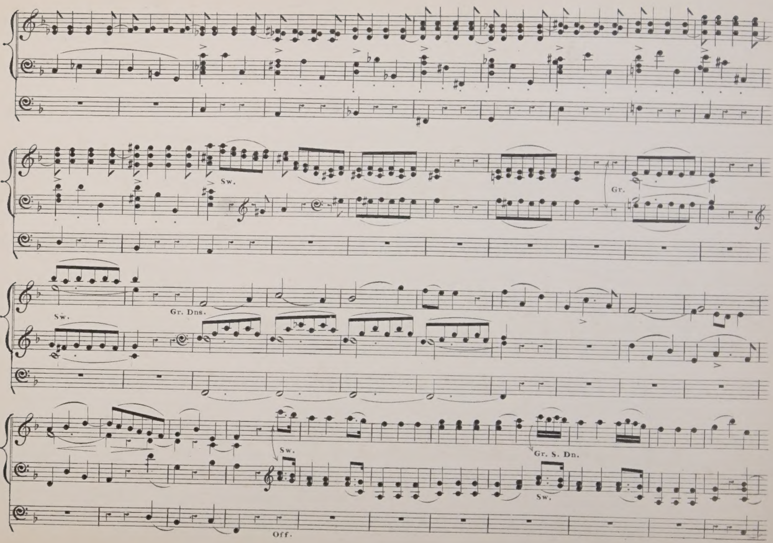
FROM A SONATA.

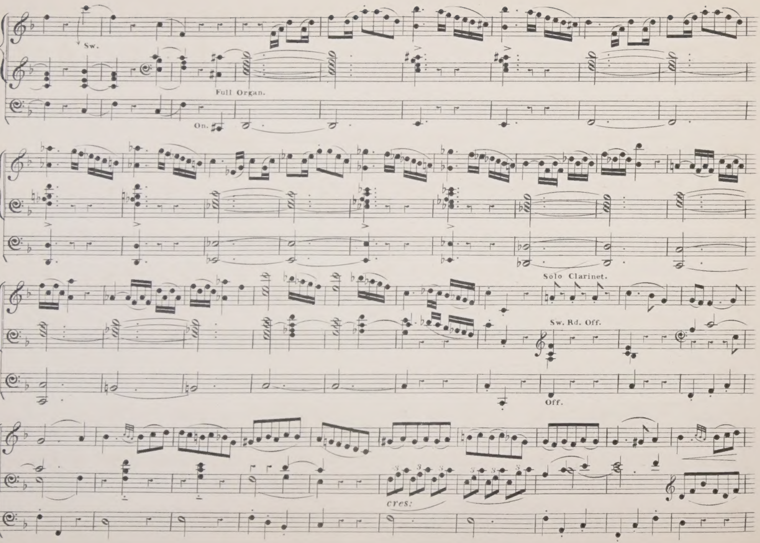
MOZART.

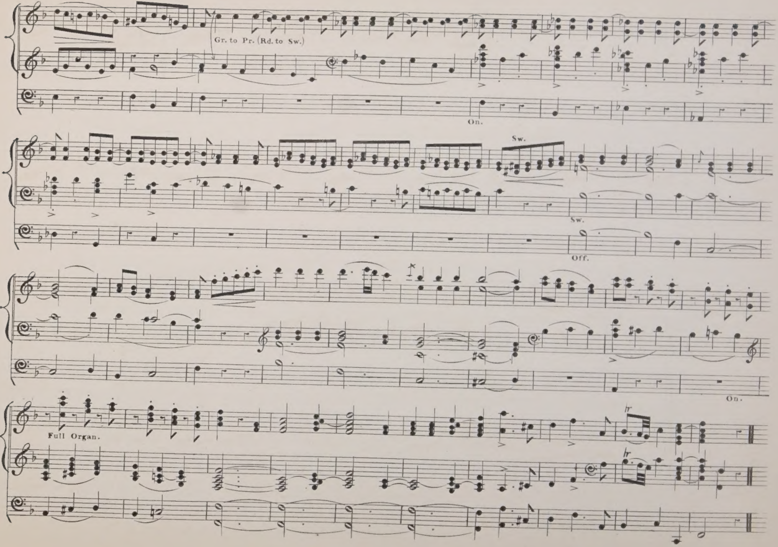

Gr. Dns. to Sw. Rd.
16 Coupᵈ
Sw.
Gr. S. Dn.
Off.
Sw.
Full Organ.
On.


Solo Flute.
Sw. Rd. off.
Off.
cres:
3
(Rd. to Sw.)
Gr. to Pr.
On.
Sw.


Sw.
Off.
Full Organ.
On.
Off to Dns.
To Prin.


Sw.
Gr.
Sw.
Gr. Dns.
Sw.
Gr. S. Dn.
Sw.
Off.


Sw.
Full Organ.
On.
Solo Clarinet.
Sw. Rd. Off.
Off.
cres:


Gr. to Pr. (Rd. to Sw.)
On.
Sw.
Sw.
Off.
On.
Full Organ.

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Original Compositions for the Organ.

No.		s.	d.
1.	Choral with Variations	1	6
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7.	Six Short and Easy Pieces. Nos. 1 and 2	1	6
8.	Ditto ditto 3 and 4	1	6
9.	Ditto ditto 5 and 6	1	6
10.	Air with Variations and Finale Fugato, played by Mr. Best at the opening of the Organ in the Royal Albert Hall	3	0
11.	Twelve Short and Easy Pieces in Various Styles, Nos. 1 to 4	2	6
12.	Twelve Short and Easy Pieces in Various Styles, Nos. 5 to 8	2	0
13.	Twelve Short and Easy Pieces in Various Styles, Nos. 9 to 12	2	6

(To be continued.)

"Mr. Smart's promise of a series of compositions for the organ is rapidly being fulfilled, and many who are waiting for further contributions will be delighted to find that the present numbers are just as elegant, melodious, and useful, as any of those that preceded them. Nos. 7, 8, and 9 contain six short and easy pieces—two in each number—short and easy 'tis true, but not to be despised on that account by those who consider themselves capable of attacking works long and difficult. The first of those in No. 7, is a sweet morceau of a capital length for general purposes, in the key of D, each of the two themes being introduced on a pedal-point. The second in No. 7 is a very model of beauty, simple enough for a child, and yet full of sweet suggestions to a practised musician. The smooth running passage added to the first theme on its re-appearance is exceedingly happy in its effect Neither of these pieces adhere rigidly to a common form. The second theme of No. 1 occurs on both occasions in the dominant and the second theme of No. 2 is (alas!) heard but once. These deflections from habitual outline are, however, deserving of imitation by other writers. Of the two short pieces (Nos. 3 and 4 of the six) contained in No. 8, the first in A major is of that pastoral time ($\frac{6}{8}$) and character, which is so well adapted to inspire a proper frame of mind to those present at the services of the Church. This is somewhat more elaborated than the two preceding 'short pieces,' being in sonata form in all its integrity. The re-entrance of the first theme (after the first inversion of the chord of B flat) is most ingenious and pleasing. The other piece of this number is very simple and plaintive, but solemn and effective. The two pieces in No. 9 are both adapted for short concluding voluntaries, being for the full organ and in a spirited style. These three numbers—7, 8, and 9,—containing the six short and easy pieces, are as valuable a contribution to an organist's portfolio as any of the more elaborate works of the series. No. 10 consists of an air with variations closing with a 'Finale fugato.' Like other airs varied, it is well adapted for the exhibition of the ear-tickling solo stops of a good organ, and must have made a sensation when played by Mr. Best at the opening of the organ in the Albert Hall. In Nos. 11, 12, and 13, we again enter upon a series of short and easy pieces, but this time the pieces are shorter and easier than the previous series (in Nos. 7, 8, and 9), the whole of the twelve occupying but three numbers. The third and fourth (in No. 11) are sure to please, the sixth (in No. 12), a 'quasi pastorale,' is exceedingly graceful, the eighth (in No. 13) is in the author's best style, and the Fughetta (No. 13) makes a solid and substantial close to the series. Masters of the instrument, as well as students, have to thank our great English composer, Smart, for these his valuable additions to a much neglected branch of musical literature."—*Musical Times, October*, 1871.

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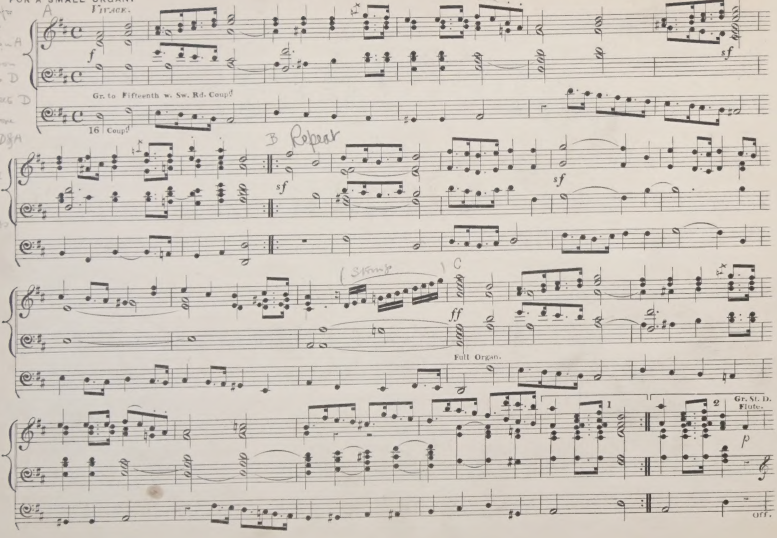
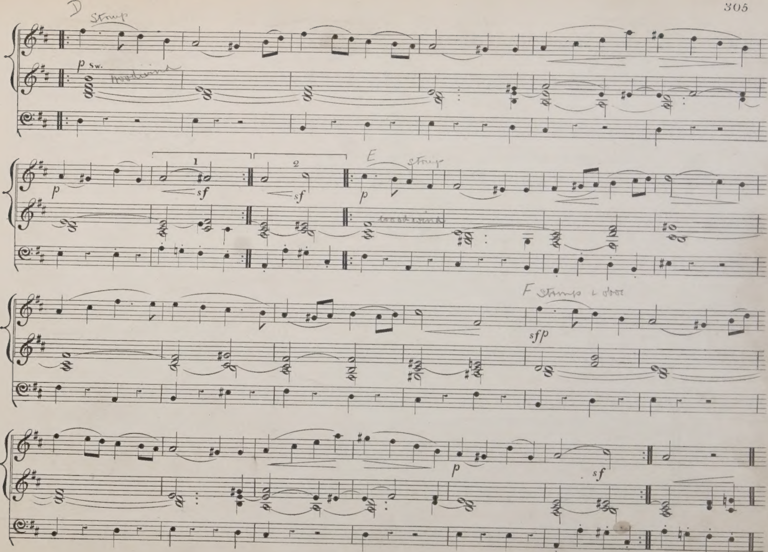
Cornelius March. Op:108. (April 1841)

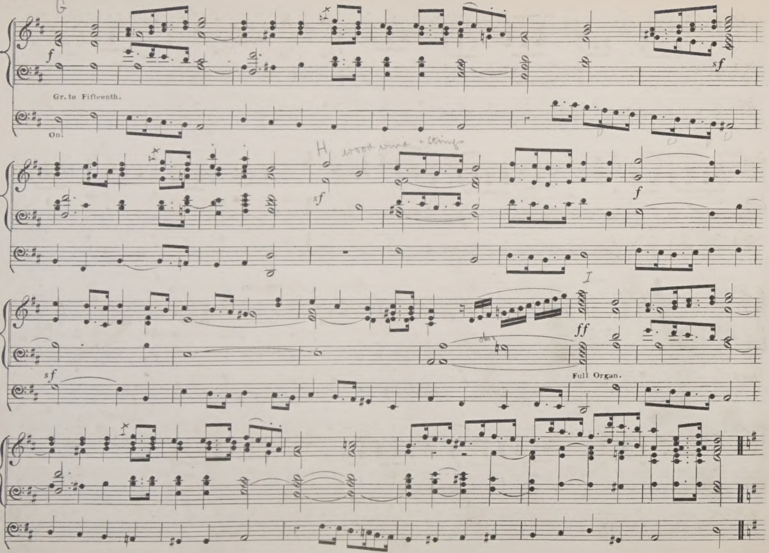
MENDELSSOHN.

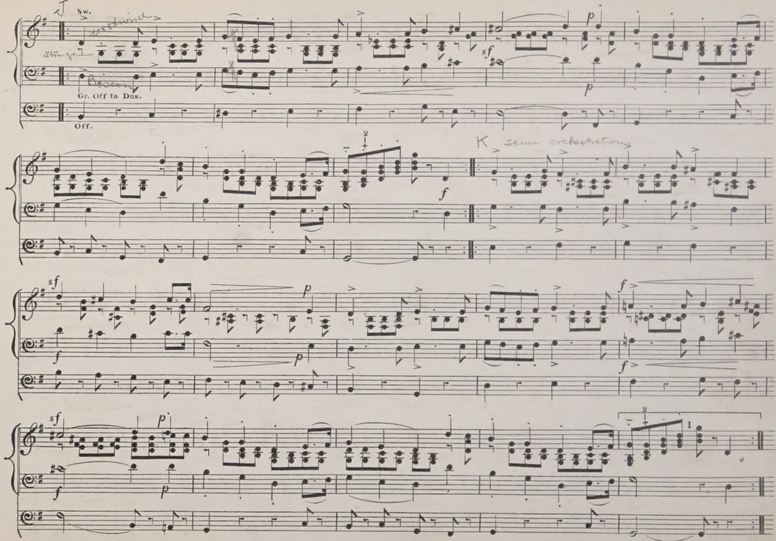
FOR A SMALL ORGAN.

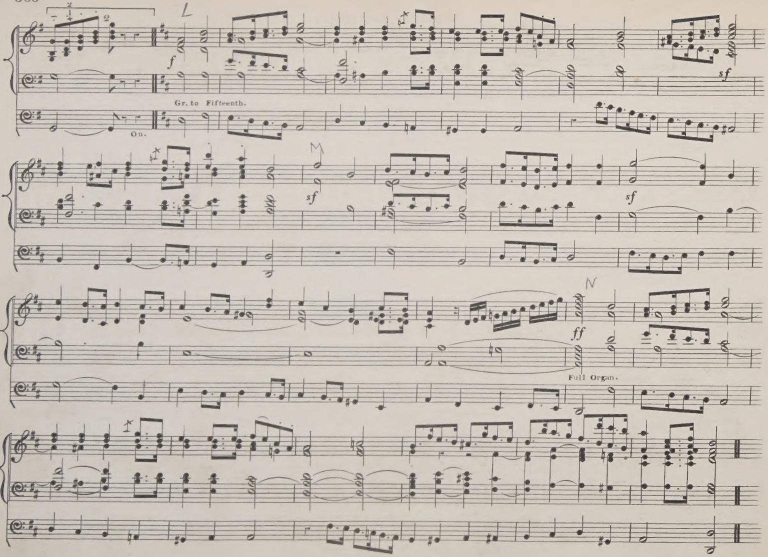
Scored for
Oboes
Clarinets in A
Bassoon
Horns D
Trumpets D
Trombone
Timpani D&A
Violin I
Violin II
Viola
Cello
Contra Bass


A
Vivace.
f
sf
Gr. to Fifteenth w. Sw. Rd. Coupd
16 Coupd
B Repeat
sf
sf
(Strings)
C
ff
Full Organ.
1
2
Gr. St. D. Flute.
p
Off.


D
Strings
p Sw.
woodwind
p
1
2
sf
sf
E
strings
p
woodwind
F strings & oboe
sfp
p
sf


G
f
Gr. to Fifteenth.
On.
sf
H wood wind + strings
sf
f
sf
I
ff
Full Organ.

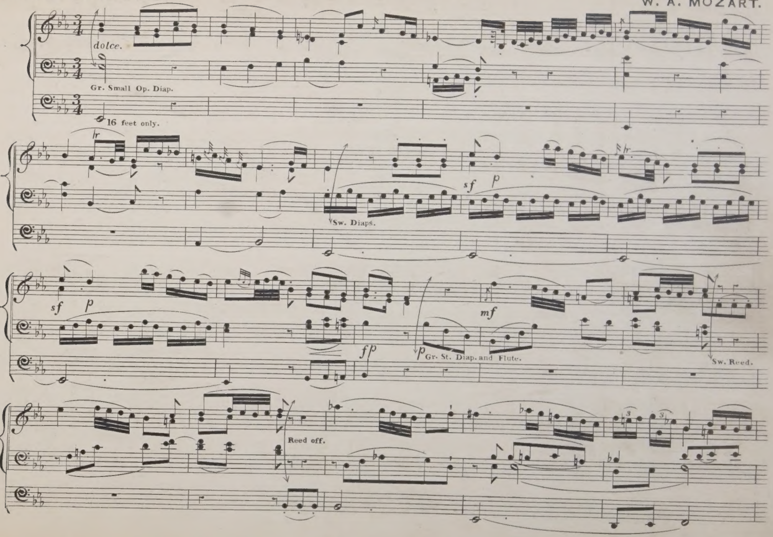

J
Sw.
woodwind
Strings
Bassoon
Gr. Off to Dns.
Off.
sf
p
f
K same orchestration
2
1
1

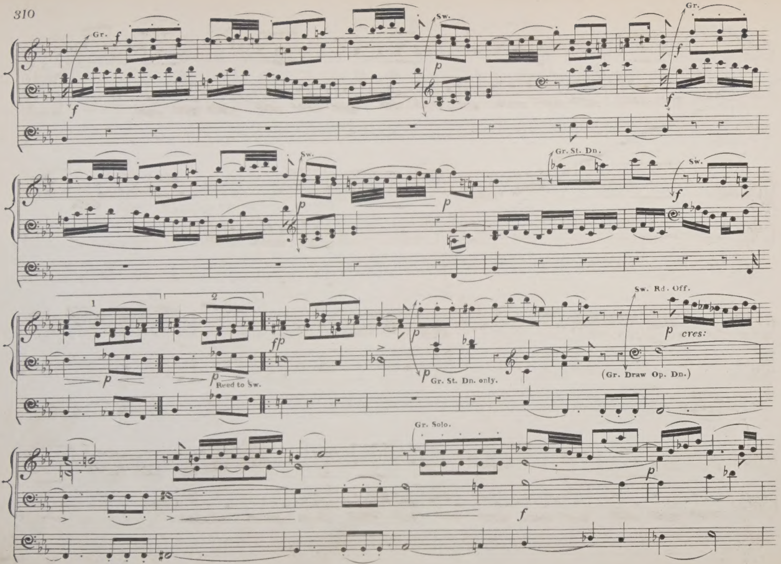

L
f
Gr. to Fifteenth.
On.
sf
M
sf
sf
N
ff
Full Organ.

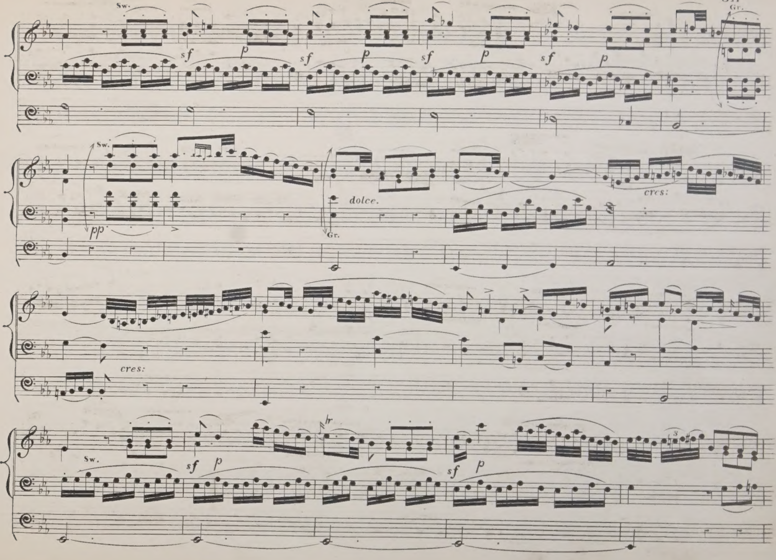
Andante cantabile.

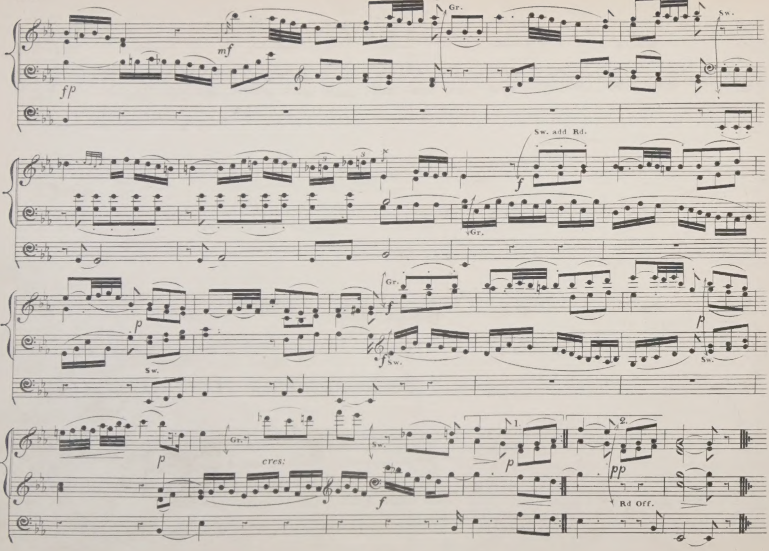
SONATA IN B FLAT No. 13.

W. A. MOZART.


dolce.
Gr. Small Op. Diap.
16 feet only.
Sw. Diaps.
sf
p
sf
p
fp
p
Gr. St. Diap. and Flute.
mf
Sw. Reed.
Reed off.


Gr.
f
f
Sw.
p
Gr.
f
f
Sw.
p
p
Gr. St. Dn.
Sw.
f
1
2
p
p
Reed to Sw.
fp
p
p
Gr. St. Dn. only.
Sw. Rd. Off.
p
cres:
(Gr. Draw Op. Dn.)
Gr. Solo.
f
p

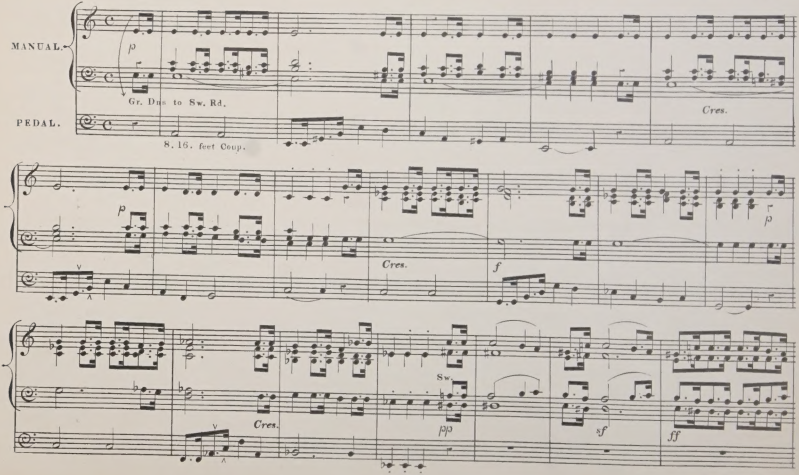

Sw.
sf
p
sf
p
sf
p
sf
p
Gr.
Sw.
pp
dolce.
Gr.
cres:
cres:
Sw.
sf
p
tr
sf
p

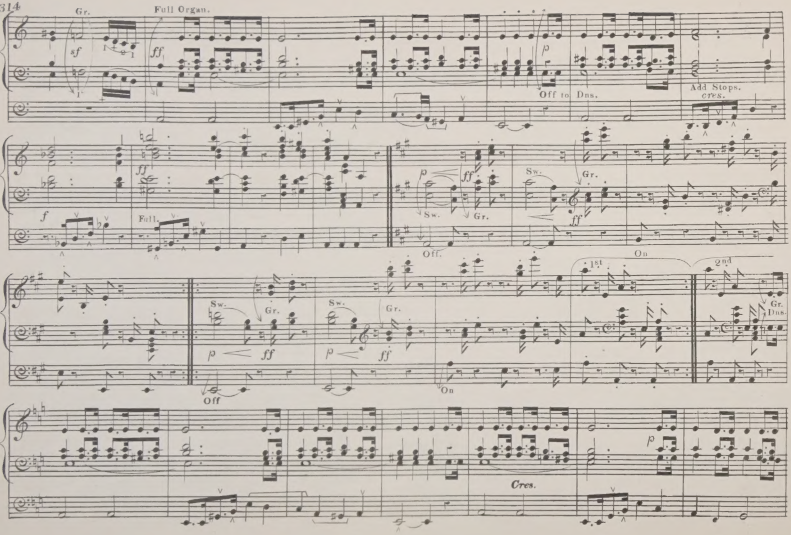

fp
mf
Gr.
Sw.
Sw. add Rd.
f
Gr.
Gr.
p
Sw.
f
f Sw.
p
Sw.
p
Gr.
cres:
Sw.
f
1.
p
2.
pp
Rd Off.

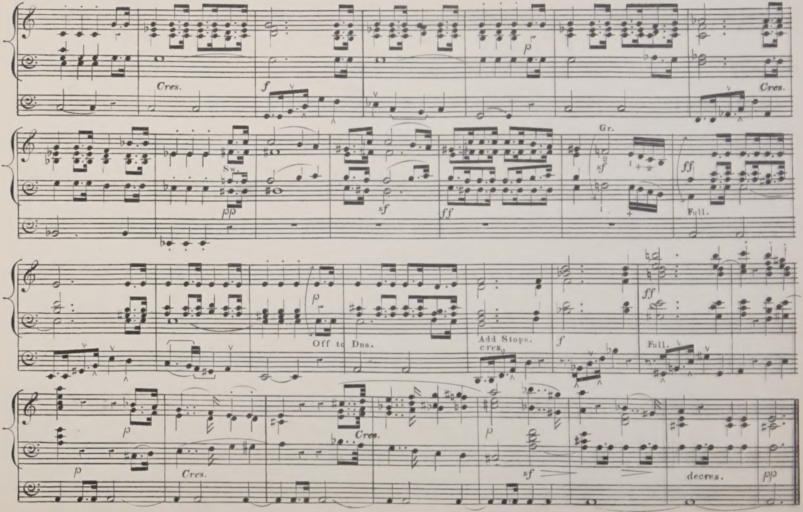
SONATA OP: 26.

FUNERAL MARCH ON THE DEATH OF A HERO.

BEETHOVEN.

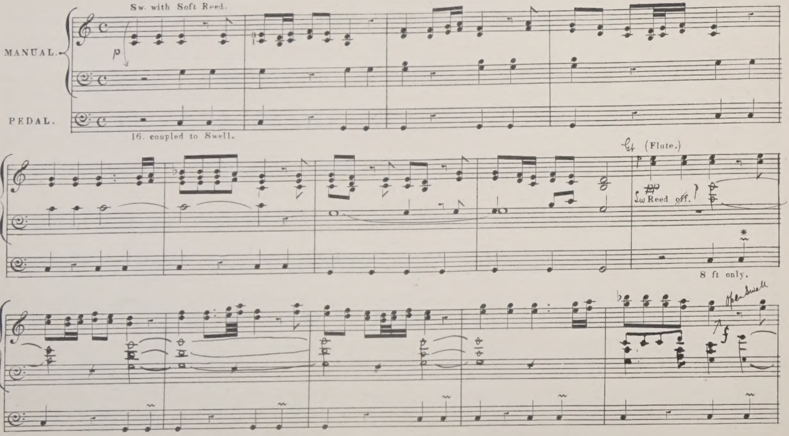

MANUAL.
PEDAL.
p
Gr. Dns to Sw. Rd.
8. 16. feet Coup.
Cres.
p
Cres.
f
p
Cres.
Sw.
pp
sf
ff


Gr.
sf
Full Organ.
ff
p
Off to Dns.
Add Stops.
cres.
f
Full.
ff
p
ff
Sw.
Gr.
Sw.
Gr.
ff
Off.
Sw.
Gr.
p
ff
Sw.
Gr.
p
ff
Off
On
1st
On
2nd
Gr.
Dns.
Cres.
p


Cres.
f
p
Cres.
Sw.
pp
sf
ff
Gr.
sf
ff
Full.
p
Off to Dns.
Add Stops.
cres.
f
ff
Full.
p
p
Cres.
Cres.
p
sf
decres.
pp

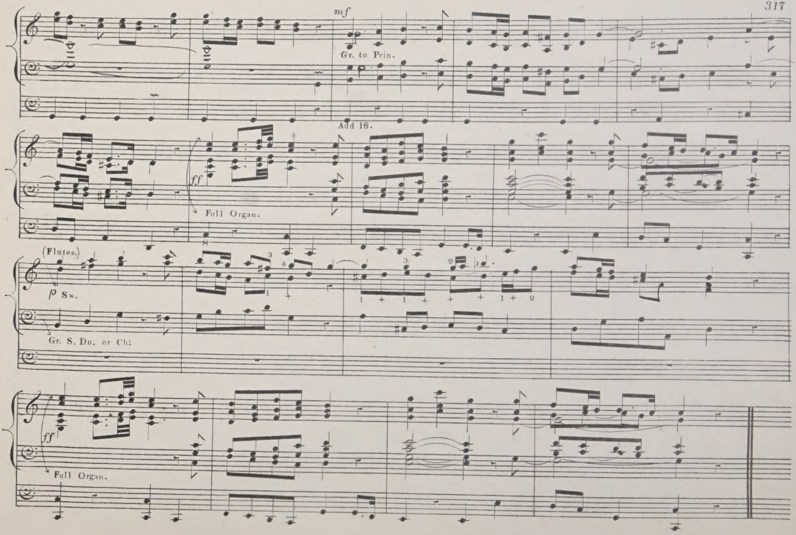
DEAD MARCH IN SAUL.

HANDEL.


Sw. with Soft Reed.
MANUAL.
PEDAL.
p
16. coupled to Swell.
Gt
(Flute.)
Sw Reed off.
pp
8 ft only.
*
Open Swell
f

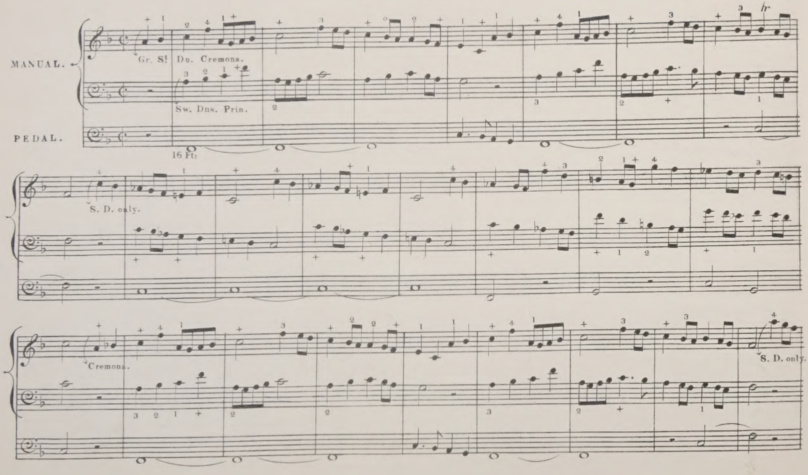
---

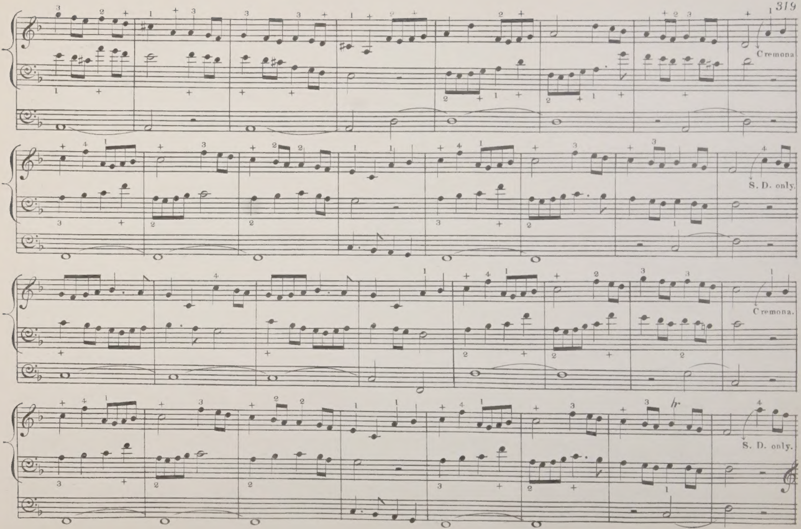
* Rolls of the Drum.

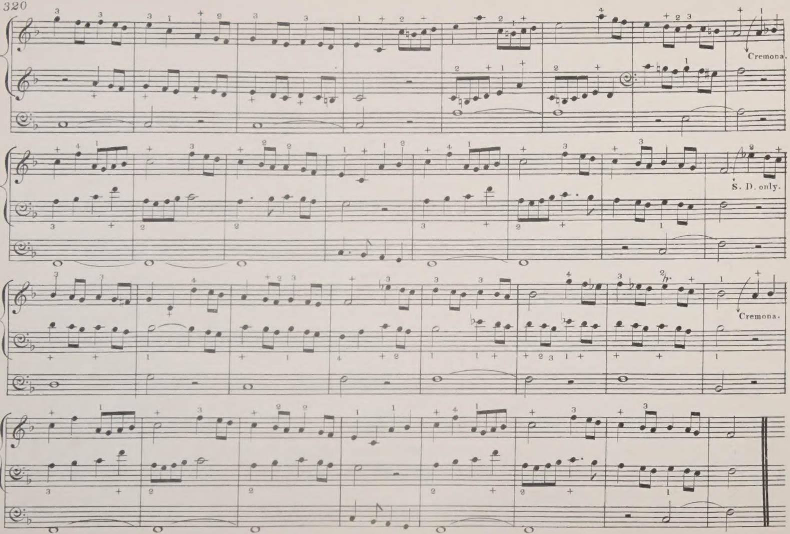

mf
Gr. to Prin.
Add 16.
ff
Full Organ.
(Flutes.)
p Sw.
Gr. S. Dn. or Ch:
ff
Full Organ.

GAVOTTE.

F. G. B. MARTINI.


MANUAL.
PEDAL.
Gr. S! Du. Cremona.
Sw. Dns. Prin.
16 Ft.
S. D. only.
Cremona.
S. D. only.
tr

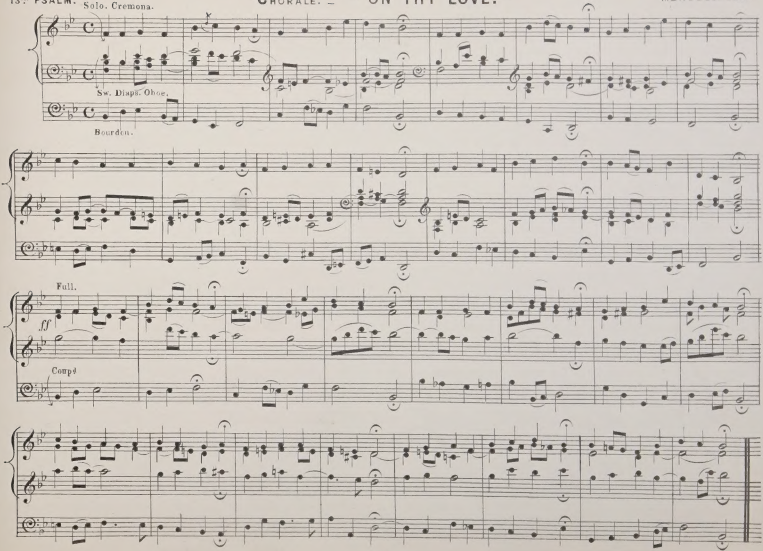

Cremona
S. D. only.
Cremona.
S. D. only.


Cremona.
S. D. only.
Cremona.

13th PSALM.

CHORALE. — "ON THY LOVE."

MENDELSSOHN.


Solo. Cremona.
Sw. Diaps. Oboe.
Bourdon.
Full.
ff
Coupd

THE ORGAN WORKS
OF
JOHN SEBASTIAN BACH,
EDITED BY
J. F. BRIDGE, Mus. Doc., Oxon., and JAMES HIGGS, Mus. Bac., Oxon.

Book I.

s. d.

EIGHT SHORT PRELUDES AND FUGUES 2 6

In this edition much help is offered towards a correct and effective rendering of Bach's Organ Music. The distribution of the parts between the two hands is clearly shown. The notes most conveniently played by the right hand are printed on the *upper*, and those best taken by the left hand on the *lower*, of the two manual staves. The pedalling is indicated where necessary. Marks of expression and phrasing are added occasionally, and suggestions for the effective use of the organ are given throughout. The Preface contains many useful hints.

Book II.

PRELUDES, FUGUES, AND TRIO 3 0

The second book of the new edition of Bach's Organ Works is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well-known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated. Appended to the preface is a suggested metronomic rate for each movement.

Book III.

PRELUDES, FUGUES, AND FANTASIA 3 0

The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue. There is, as usual, in this Edition a Preface containing interesting particulars of the several works.

Book IV.

SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

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SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.

s. d.

PRELUDES AND FUGUES 3 0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well-known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player. Necessary fingering and other marks to help to effective performance are inserted, and the Preface contains various notes and suggestions relative to the history, structure, and treatment of the several works.

Book VII.

PRELUDES AND FUGUES 3 0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition. Valuable suggestions are as usual given for the treatment of the several works.

Book VIII.

PRELUDES AND FUGUES 3 0

Bach's Organ Works, Book VIII., contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the Bridge Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation. Interesting particulars of the several compositions are given in the Preface, and suggestions for performance are added.

Book IX.

TOCCATAS, PRELUDES, AND FUGUES 3 0

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major. These compositions unite to make the ninth book one of the most attractive of the series. The Preface draws attention to many points of interest to the student.

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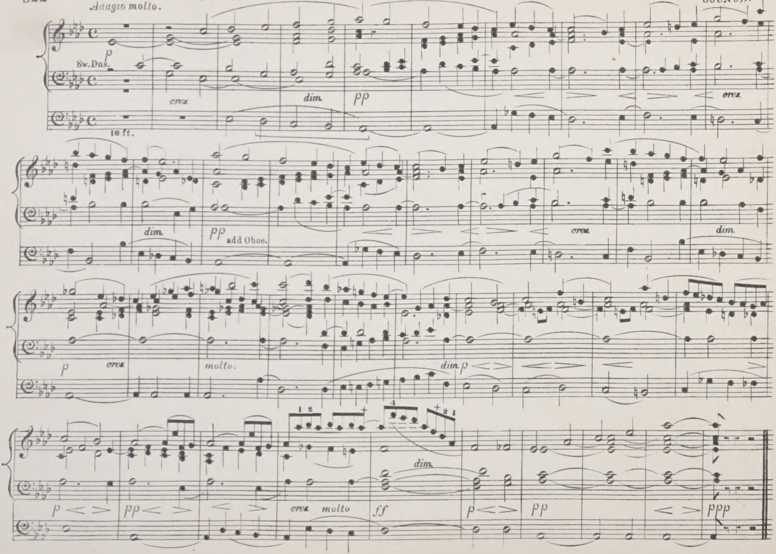
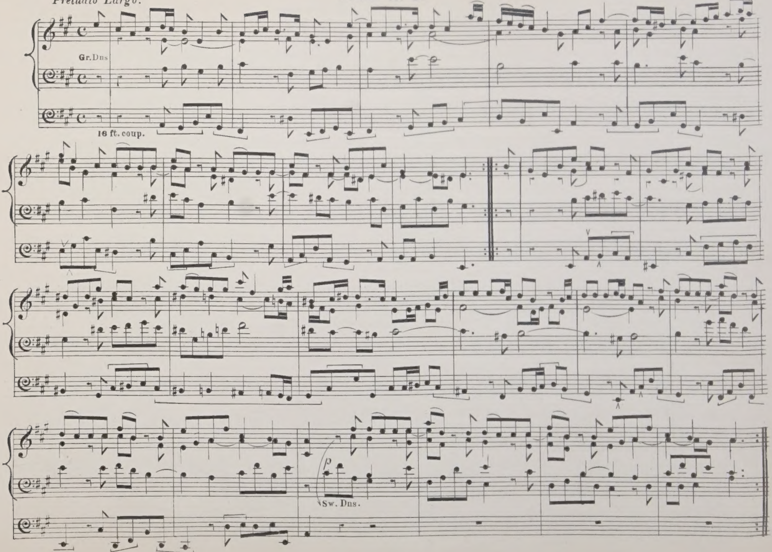
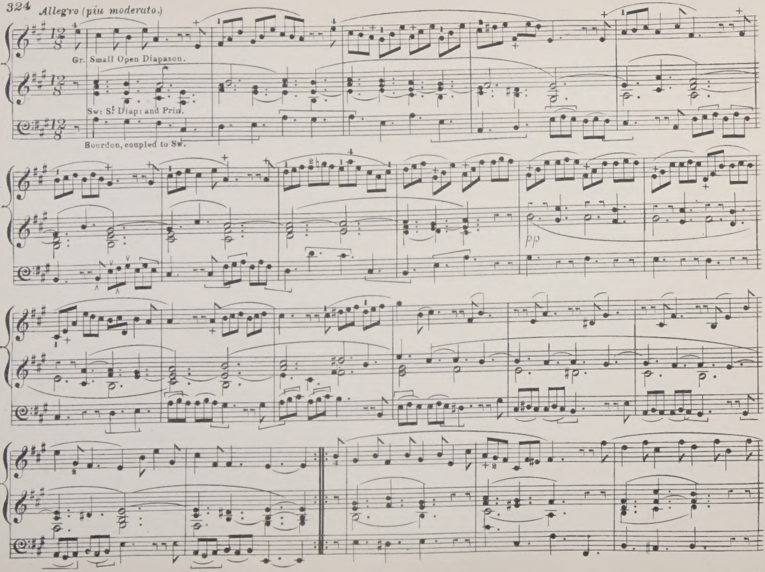

Adagio molto.
p
Sw. Dns.
cres.
dim.
pp
cres.
16 ft.
dim.
pp add Oboe.
cres.
dim.
p
cres.
molto.
dim. p
1 2
4
+ 2 1
dim.
p
pp
cres. molto
ff
p
pp
ppp

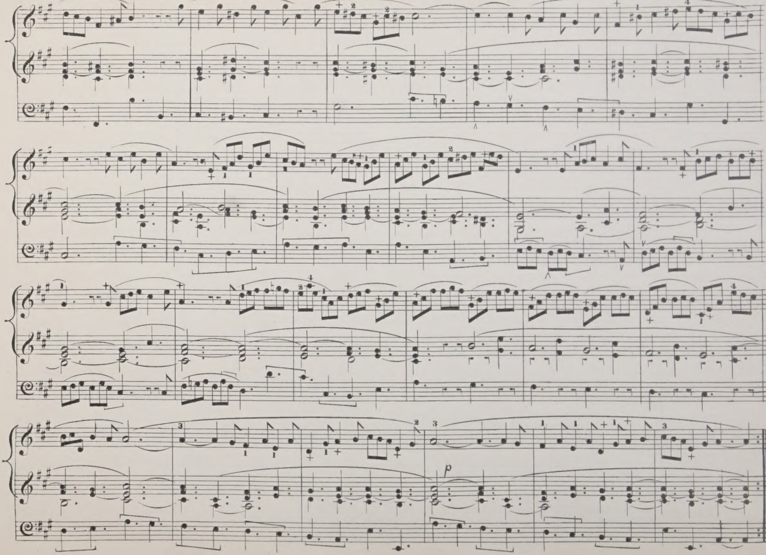
Preludio Largo.

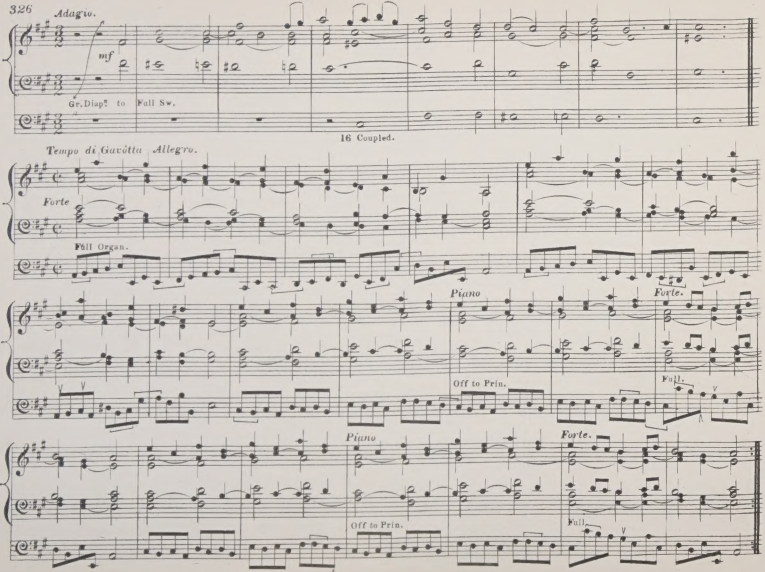
SOLO No. 9.

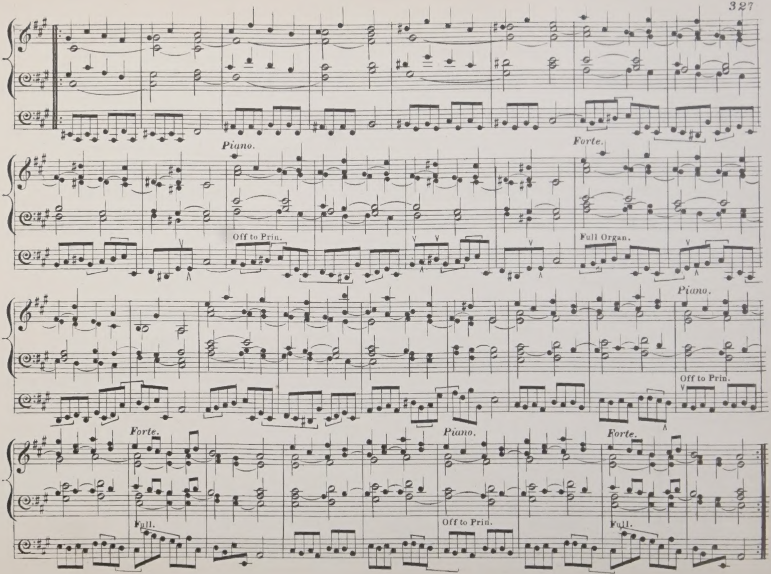
ARCANGELO CORELLI.


Gr. Dns
16 ft. coup.
p
Sw. Dns.


Allegro (piu moderato.)
Gr. Small Open Diapason.
Sw: St Diap: and Prin.
Bourdon, coupled to Sw.
pp

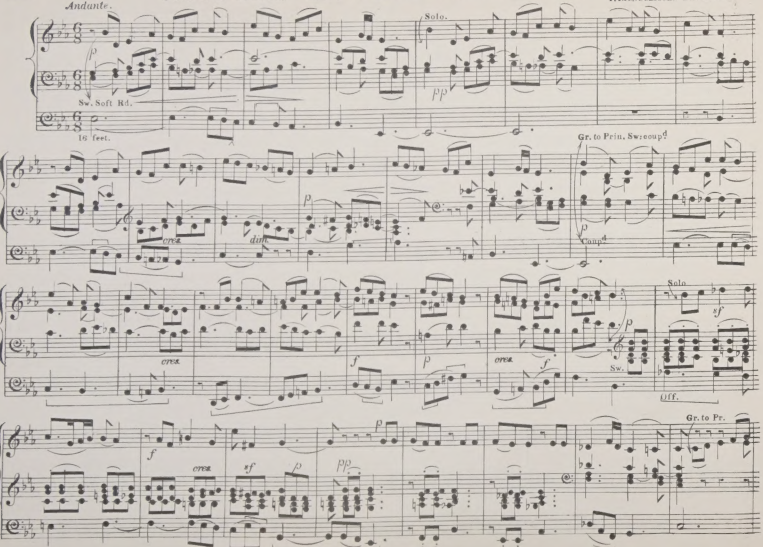

p

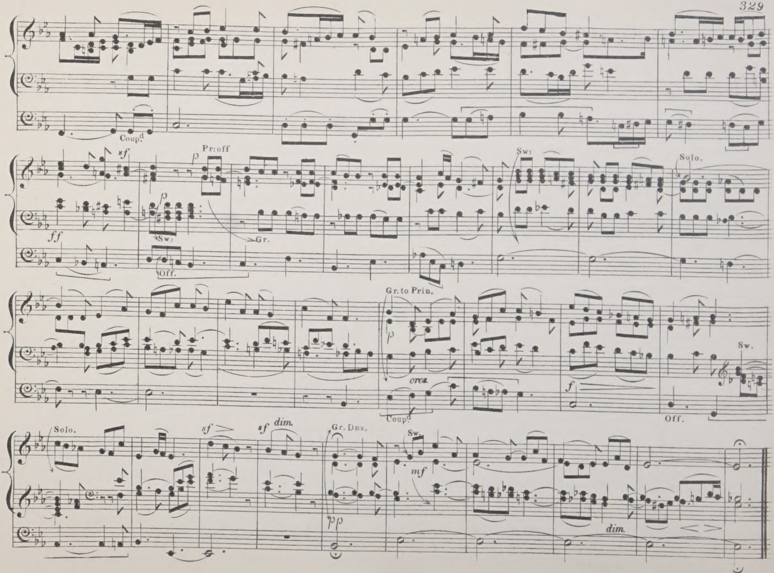

Adagio.
mf
Gr. Diapˢ. to Full Sw.
16 Coupled.
Tempo di Gavotta Allegro.
Forte
Full Organ.
Piano
Off to Prin.
Forte.
Full.
Piano
Forte.
Off to Prin.
Full.


Piano.
Forte.
Off to Prin.
Full Organ.
Piano.
Off to Prin.
Forte.
Piano.
Forte.
Full.
Off to Prin.
Full.

SOLO AND CHORUS, "WHY O LORD" FROM THE 13th PSALM.

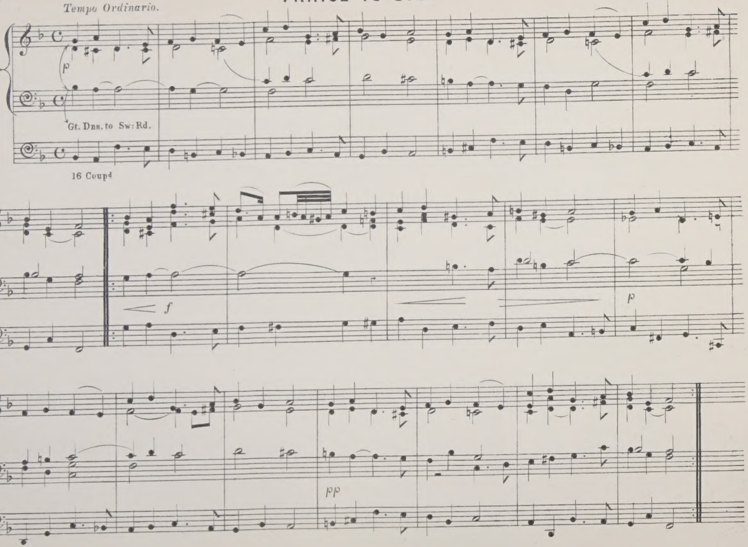
F. MENDELSSOHN BARTHOLDY.


Andante.
p
Sw. Soft Rd.
16 feet.
Solo.
pp
Gr. to Prin. Sw: coupd
p
Coupd
cres
dim
p
cres
f
p
cres
f
p
Sw.
Solo
sf
Off.
f
cres
sf
p
pp
p
Gr. to Pr.


Coupᵈ
sf
Pr: off
p
p
ff
Sw:
Off.
Gr.
Sw:
Solo.
Gr. to Prin.
p
cres.
Coupᵈ
f
Sw.
Off.
Solo.
sf
sf
dim.
Gr. Dns.
Sw.
mf
pp
dim.

"PRAISE TO GOD."

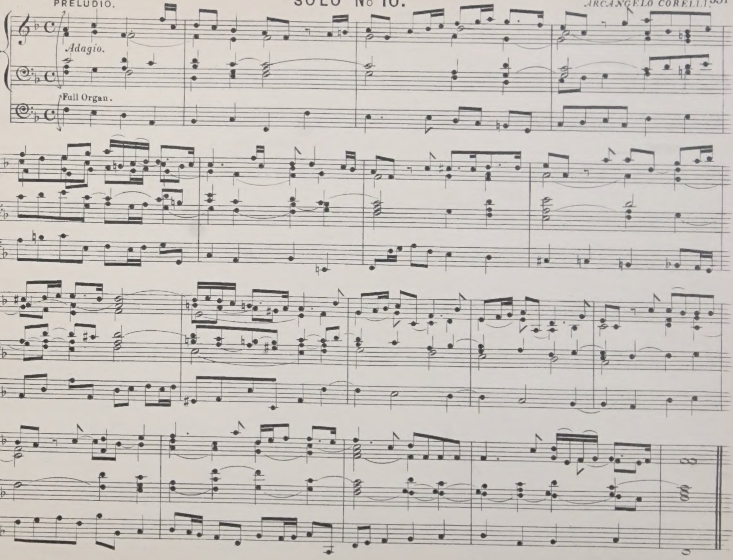
R. SCHUMANN


Tempo Ordinario.
p
Gt. Dns. to Sw: Rd.
16 Coupd
f
p
pp

SOLO No 10.

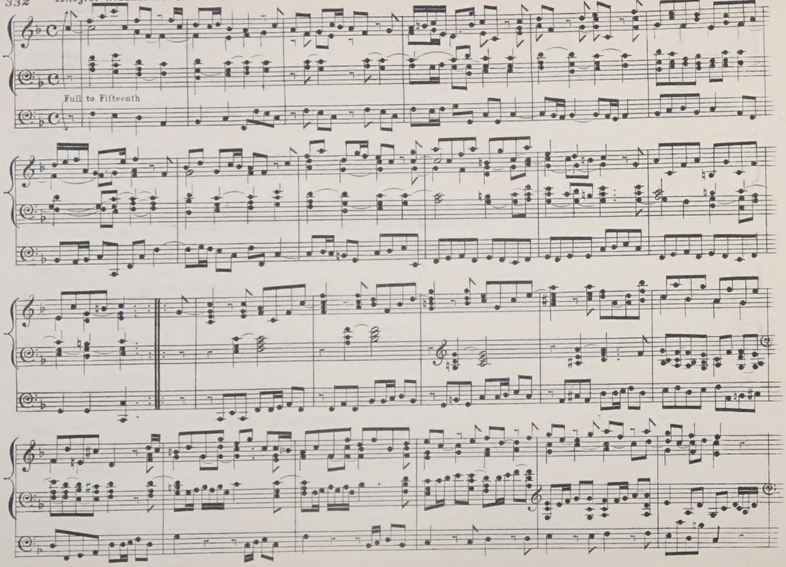
PRELUDIO.

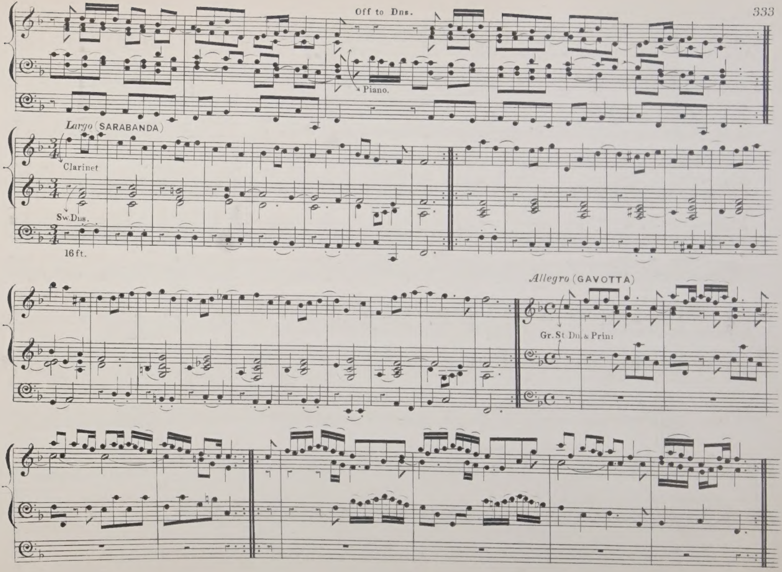
ARCANGELO CORELLI.

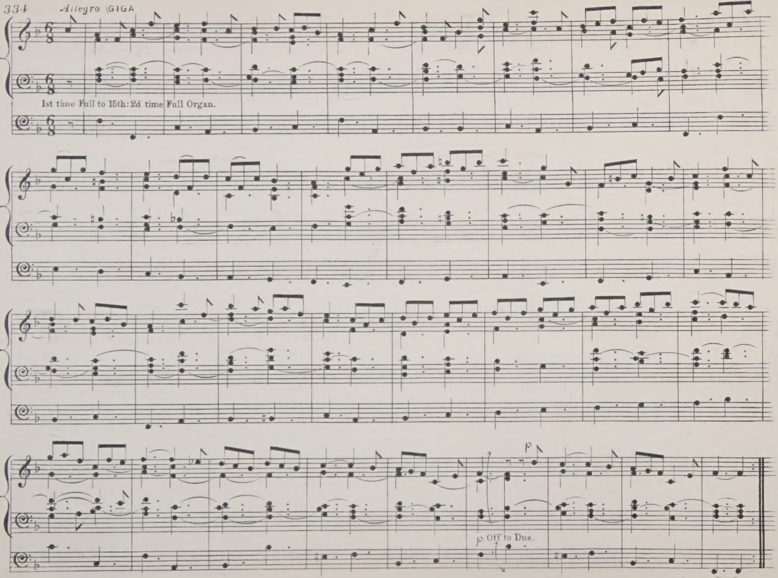

Adagio.
Full Organ.

Westbrook Vol 1 35

Allegro. (ALLEMANDA)

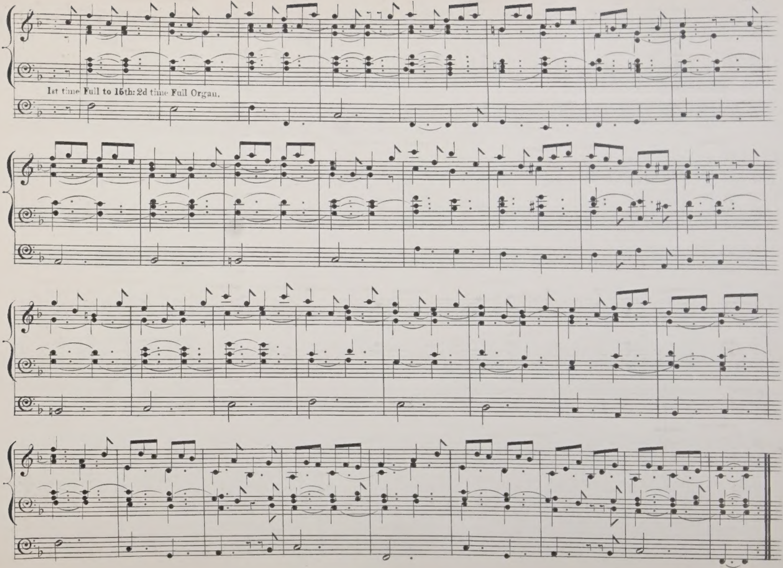

Full to Fifteenth


Off to Dns.
Piano.
Largo (SARABANDA)
Clarinet
Sw.Dns.
16 ft.
Allegro (GAVOTTA)
Gr. St Dn & Prin:


Allegro (GIGA
p
p

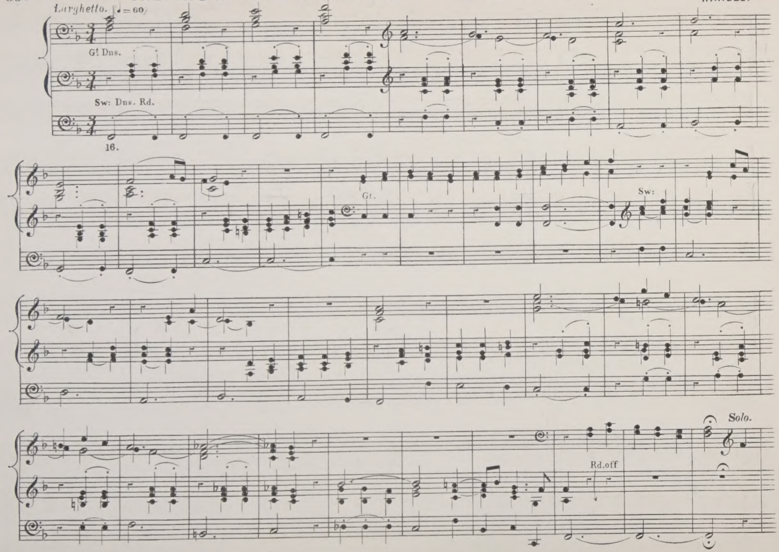
1st time Full to 15th: 2d time Full Organ.

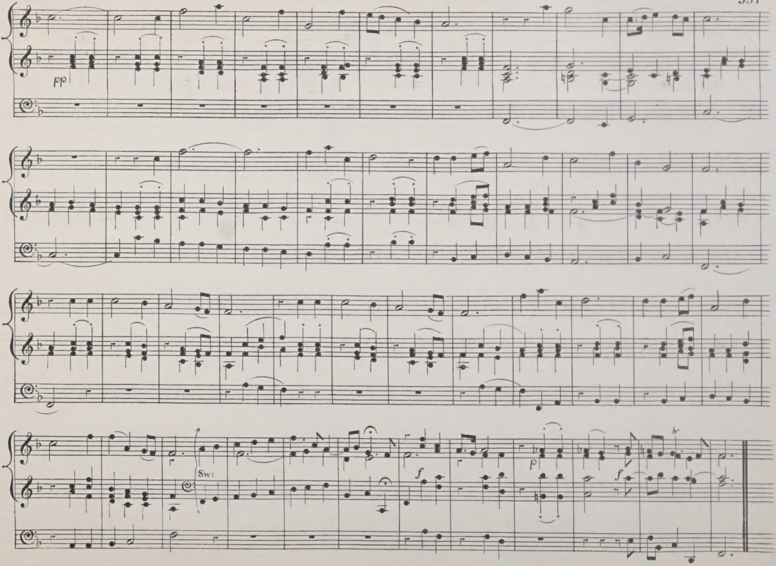
Off to Dns.


1st time Full to 15th: 2d time Full Organ.

THE ORGAN SONG FROM THE ODE FOR ST CECILIA'S DAY.

HANDEL.

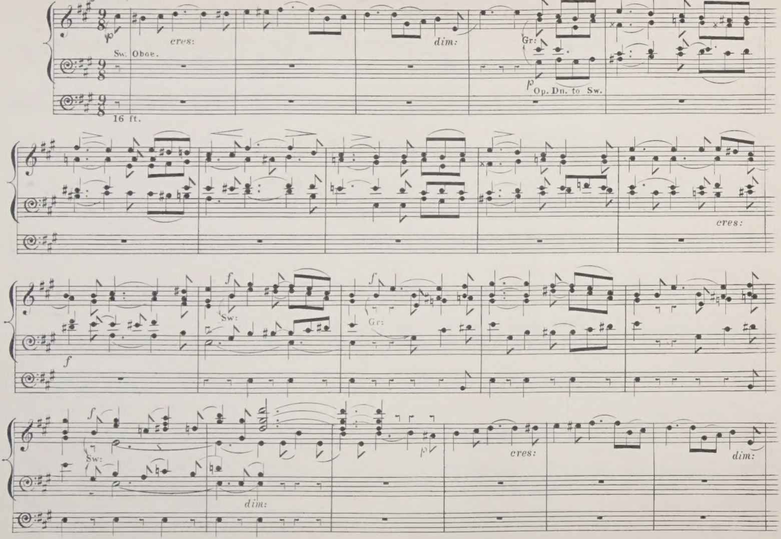

Larghetto. (♩ = 60)
Gt. Dns.
Sw: Dns. Rd.
16.
Gt.
Sw:
Rd.off
Solo.

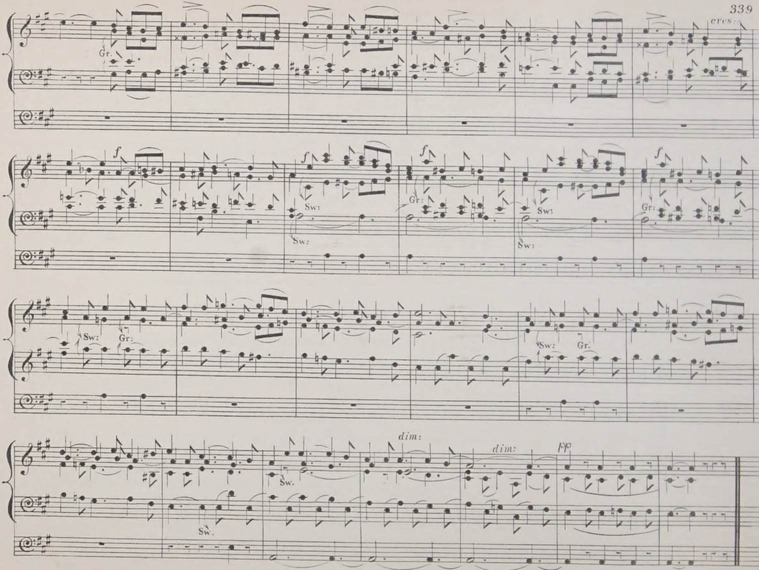

pp
Sw:
f
p
f
tr

QUARTETT. "LASST TÖNEN DIE HARFEN." (BABYLON)

SPOHR.

Allegretto. (♩ = 76)


p
cres:
dim:
Sw: Oboe.
16 ft.
Gr:
p
Op. Dn. to Sw.
cres:
f
f
Sw:
f
Gr:
f
Sw:
p
cres:
dim:
dim:


cres:
Gr.
f
Sw:
Gr:
Sw:
Gr.
Sw.
dim:
dim:
pp

THE ORGAN WORKS OF J. S. BACH.

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

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The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

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The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. 3 0

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music. Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

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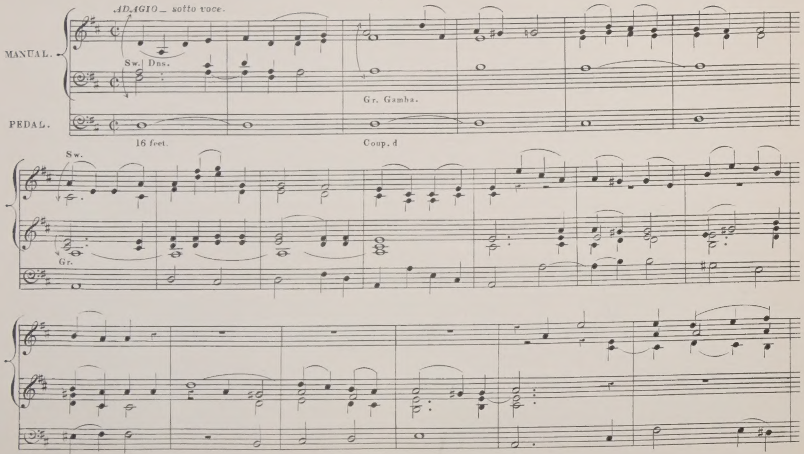
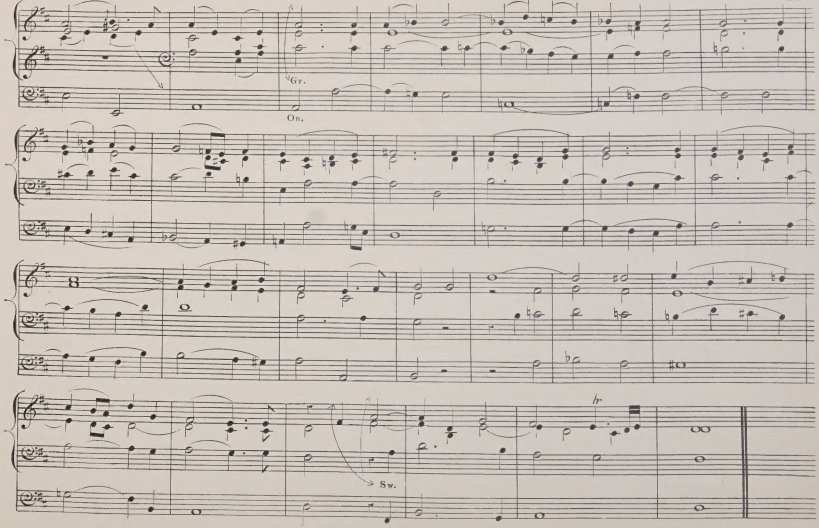

ADAGIO _ sotto voce.
MANUAL.
Sw. Dns.
Gr. Gamba.
PEDAL.
16 feet.
Coup. d
Sw.
Gr.


Gr.
On.
Sw.
tr

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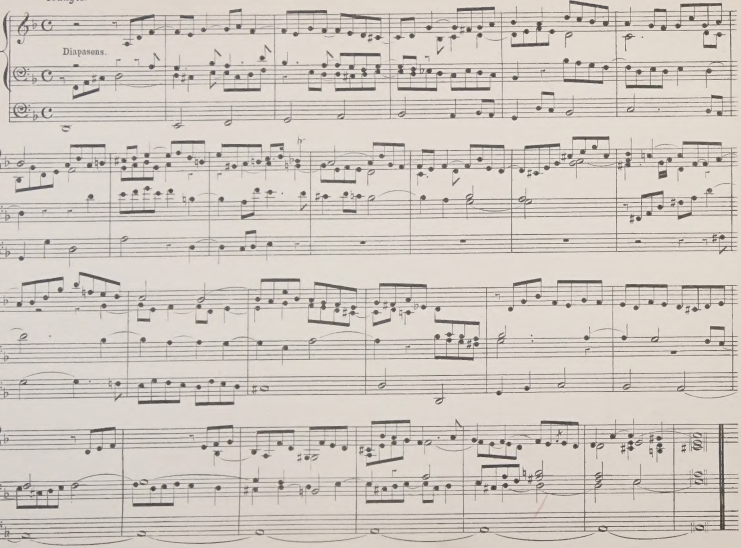
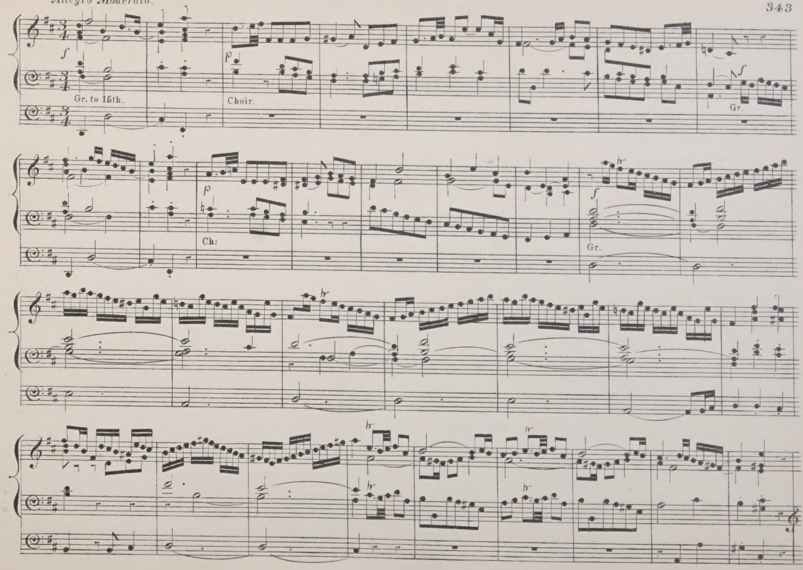
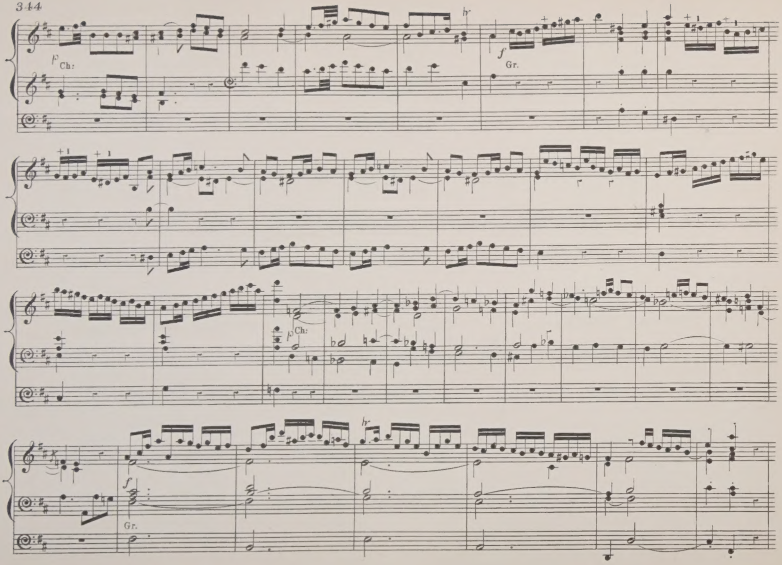
S. WESLEY.

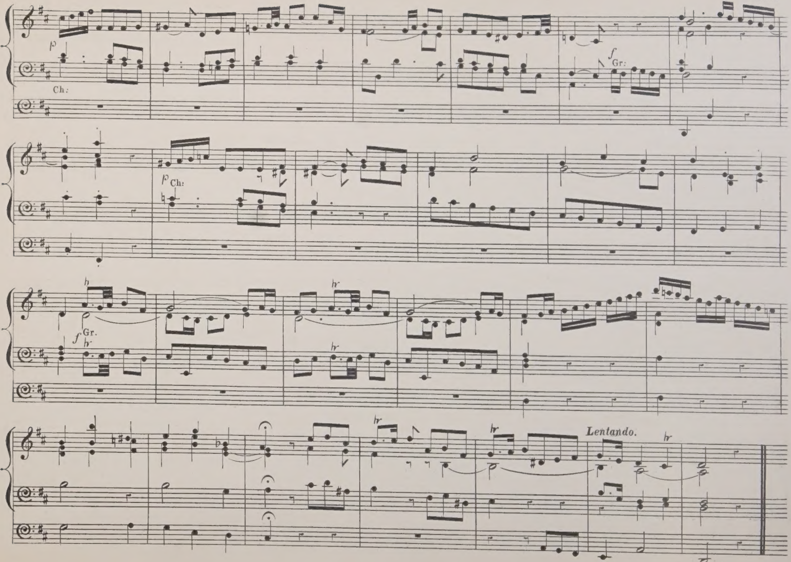
Adagio.

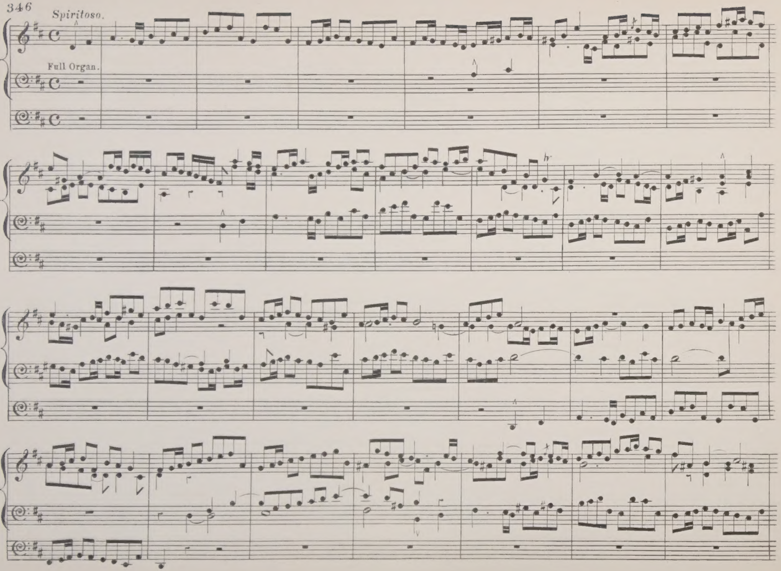


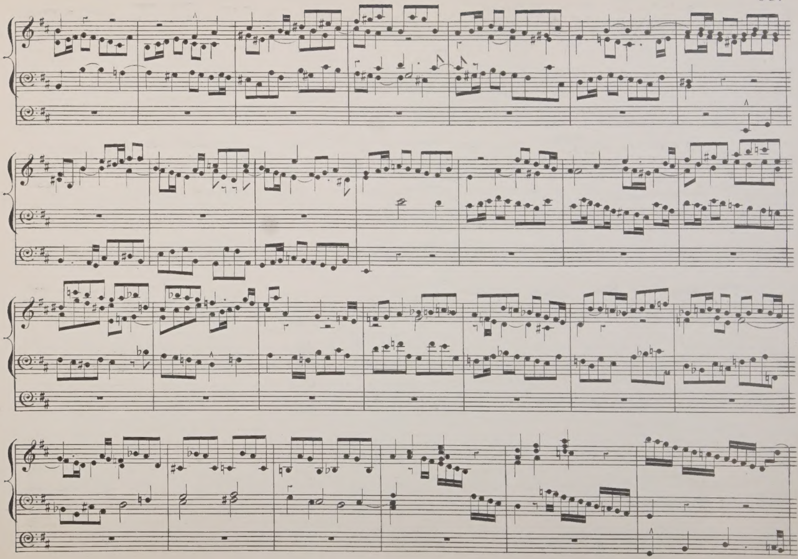
Allegro Moderato.

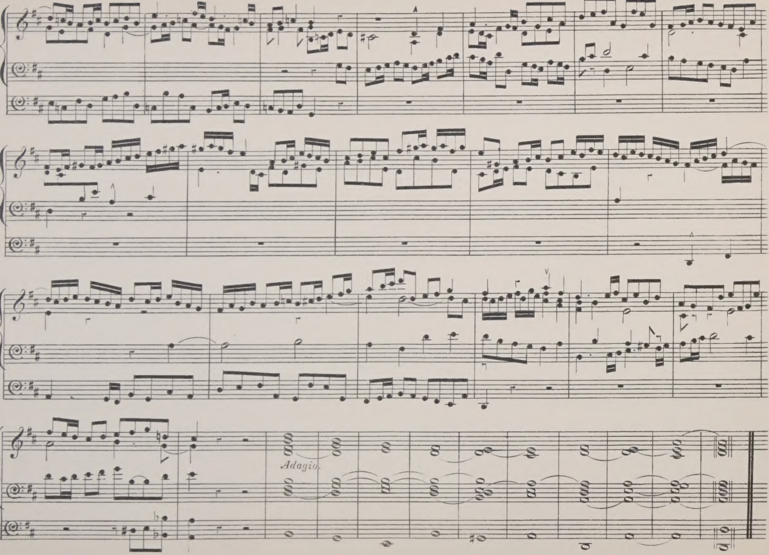

f
Gr. to 15th.
p
Choir.
f
Gr.
p
Ch:
f
Gr.
tr
tr
tr
tr
tr


p
Ch:
f
Gr.
p
Ch:
f
Gr.


p
Ch:
f
Gr:
p
Ch:
f
Gr.
Lentando.

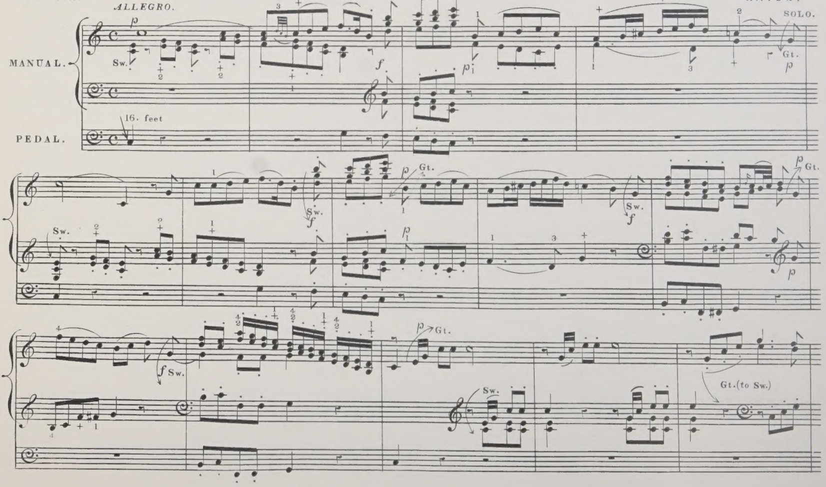

Spiritoso.
Full Organ.

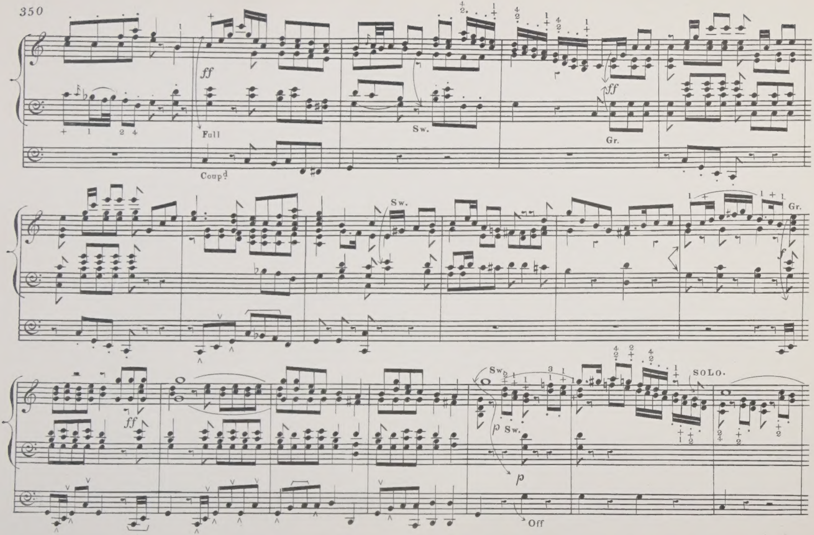


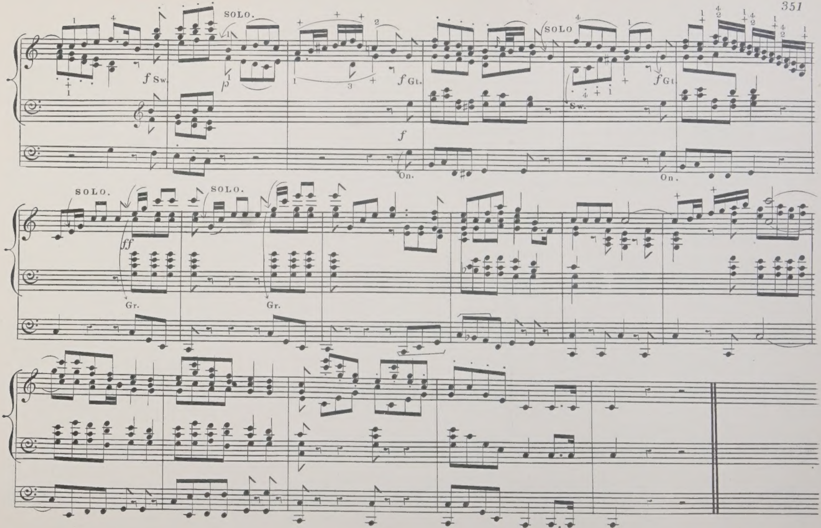

Adagio.

THE MARVELLOUS WORK.

CREATION. **HAYDN.**


ALLEGRO.
MANUAL.
PEDAL.
16. feet
p
Sw.
f
SOLO.
Gt.
Sw.
f Sw.
p Gt.
Gt.(to Sw.)

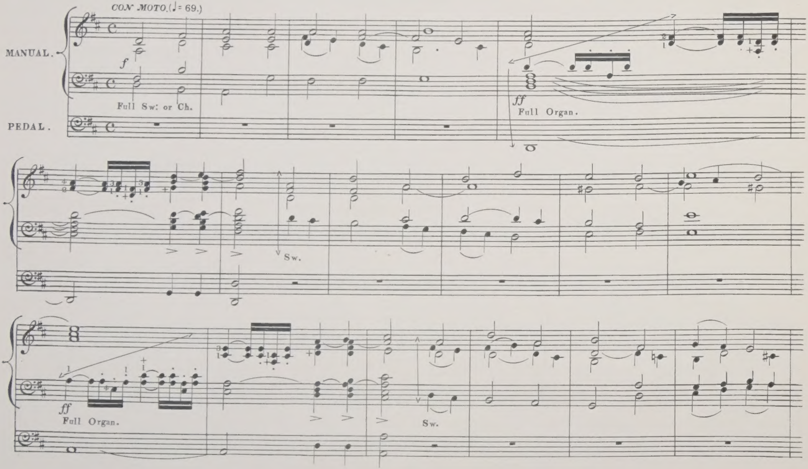

ff
Full
Coupd
Sw.
Gr.
ff
Sw.
Gr.
f
ff
Sw.
p
Sw.
p
Off
SOLO.

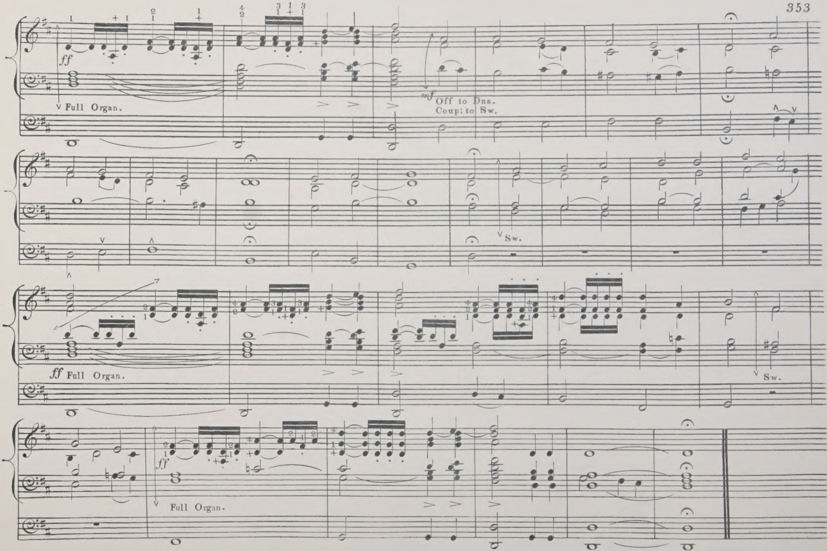

SOLO.
f Sw.
p
f Gt.
f
On.
SOLO
Sw.
f Gt.
On.
SOLO.
SOLO.
ff
Gr.
Gr.

SLEEPERS WAKE.

St. PAUL.

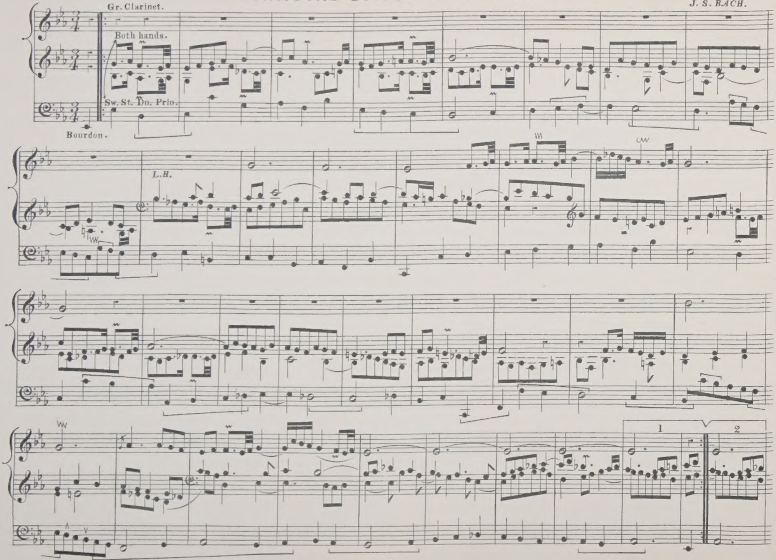
MENDELSSOHN.

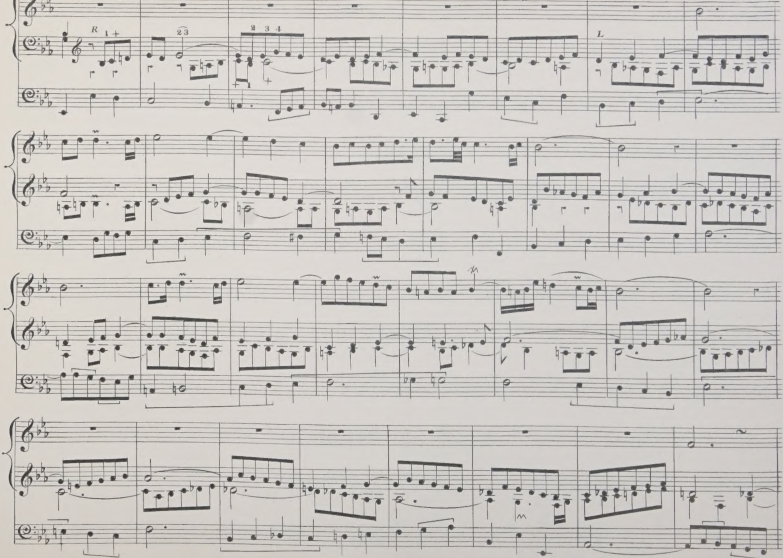

CON MOTO. (♩ = 69.)
MANUAL.
PEDAL.
f
Full Sw: or Ch.
ff
Full Organ.
Sw.
ff
Full Organ.
Sw.


ff
Full Organ.
mf
Off to Dns.
Coup: to Sw.
Sw.
ff Full Organ.
Sw.
ff
Full Organ.

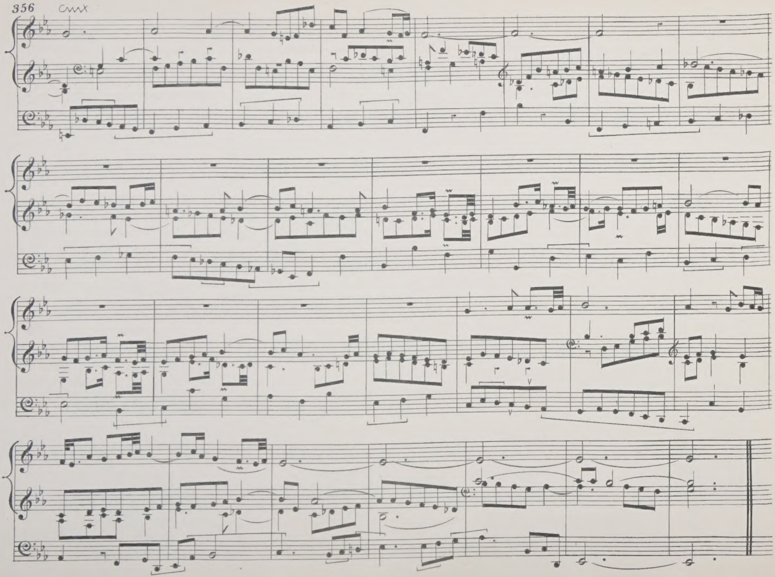
"SCHMÜCKE DICH, O LIEBE SEELE."

J. S. BACH.


Gr. Clarinet.
Both hands.
Sw. St. Do. Prin.
Bourdon.
L.H.
1
2


R
1 +
2 3
2 3 4
+ 1 +
L

CMX



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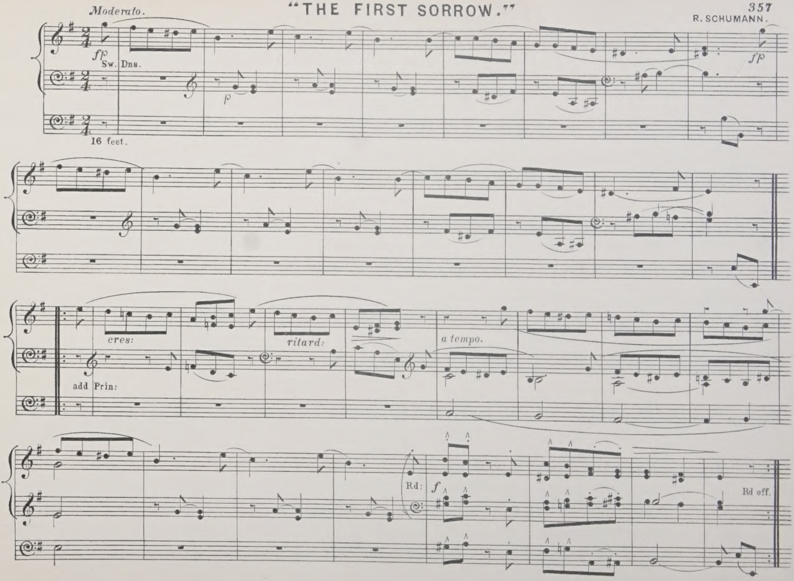
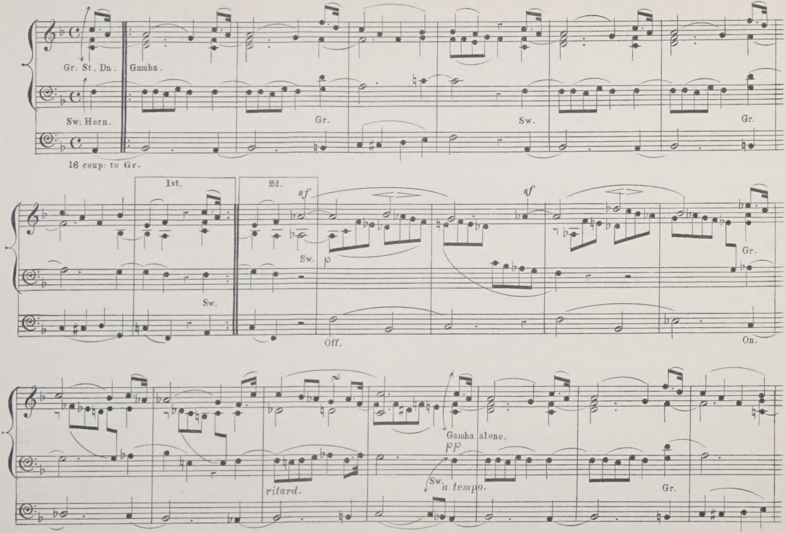
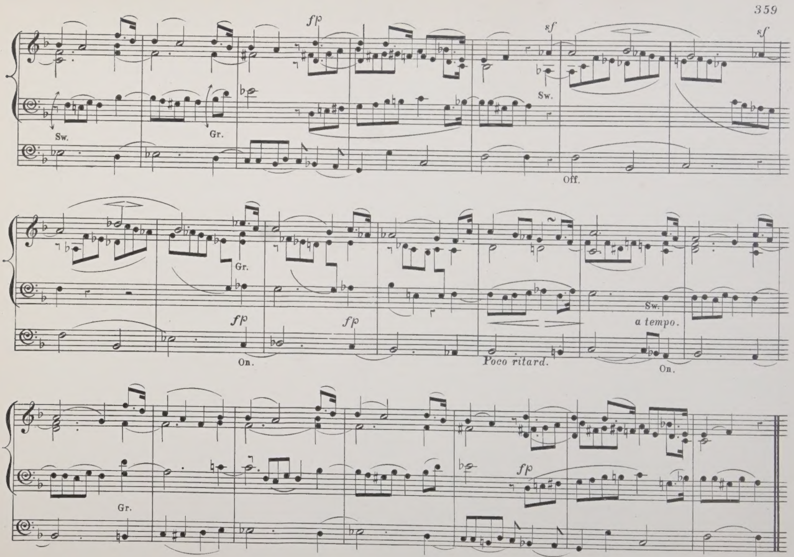
R. SCHUMANN.


Moderato.
fp
Sw. Dns.
p
16 feet.
fp
cres:
ritard:
add Prin:
a tempo.
Rd:
f
Rd off.

LENTO ASSAI.

R. SCHUMANN.


Gr. St. Dn.
Gamba.
Sw: Horn.
Gr.
Sw.
Gr.
16 coup: to Gr.
1st.
2d.
sf
Sw.
p
sf
Gr.
Sw.
Off.
On.
Gamba alone.
pp
ritard.
Sw.
a tempo.
Gr.


fp
sf
sf
Sw.
Gr.
Sw.
Off.
Gr.
fp
fp
On.
Poco ritard.
Sw.
a tempo.
On.
Gr.
fp

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59.	OFFERTOIRE in D minor	H. M. HIGGS	1/6
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61.	COMMUNION and LARGHETTO	BATISTE	1/-
62.	PRELUDE and POSTLUDE	BATISTE	1/6
63.	ANDANTE in A♭ and PASTORALE in F	HAMILTON CLARKE	1/-
64.	GRAND OFFERTORIO in A	HAMILTON CLARKE	1/-
65.	MINUET in B♭	HAMILTON CLARKE	1/-
66.	LARGHETTO in C	C. J. FROST	1/-
67.	FANTASIA in B♭	C. J. FROST	1/-
68.	SONATINA IN C	C. J. FROST	1/6
69.	ANDANTE MODERATO in A	Dr. GARRETT	1/6
70.	PRELUDE in C minor	F. E. GLADSTONE	1/-
71.	ALLEGRO MARZIALE	F. E. GLADSTONE	1/-
72.	PRELUDE and FUGUE in A minor	CH. GRÆDENER	1/-
73.	ANDANTE in F	J. W. GRITTON	6d.
74.	MARCHE TRIOMPHALE in E♭ and POSTLUDE in F	ALEX. GUILMANT	1/6
75.	FANTAISIE SUR DEUX MELODIES ANGLAISES	ALEX. GUILMANT	1/6
76.	FESTAL MARCH in E♭	Dr. C. S. HEAP	1/6
77.	FANTASIA ON MENDELSSOHN'S VOLKSLIED	GEO. HEPWORTH	1/6
78.	PRELUDE in G	W. MACFARREN	6d.
79.	RELIGIOUS MARCH in E♭	G. A. MACFARREN	1/-
80.	ANDANTE in G and MARCH	G. A. MACFARREN	1/-
81.	VARIATIONS ON THE PSALM-TUNE "WINDSOR"	G. A. MACFARREN	1/-
82.	ANDANTE in D	H. S. OAKELEY	1/-
83.	PRÆLUDIUM et FUGA	OUSELEY	1/-
84.	PRELUDE in C♯ minor	W. PARRATT	6d.
85.	POSTLUDE in C minor	E. PROUT	1/-
86.	ANDANTE in E♭ and POSTLUDE in C	F. J. READ	1/-
87.	ANDANTE SERIOSO in D minor	C. REINECKE	6d.
88.	ALLEGRO VIVACE in D	C. T. SPEER	1/-
89.	PRELUDE and FUGUE in E minor	C. V. STANFORD	1/6
90.	POSTLUDE in C	H. J. STARK	1/-
91.	ALLEGRETTO PASTORALE in A and FUGUE in D minor	C. STEGGALL	1/6
92.	OFFERTOIRE in F	C. E. STEPHENS	1/-
93.	CONCERT-FANTASIA in D minor	Sir R. P. STEWART	1/6
94.	FUGATO in C	PH. TIETZ	1/-
95.	PASTORALE in E♭ and CONCLUDING VOLUNTARY, FUGATO in G minor	PH TIETZ	1/-
96.	MARCH in F	J. H. WALLIS	1/-
97.	VOLUNTARY (GRAVE and ANDANTE)	S. S. WESLEY	1/-
98.	CONCERT-FANTASIA, D minor	JOHANN WORPING	1/6
99.	THEME in A	F. W. HIRD	1/-
100.	MAESTOSO ALLA MARCIA	F. W. HIRD	1/-
101.	POSTLUDIUM in F	ALGERNON ASHTON	1/6
102.	POSTLUDE in C minor	Dr. C. S. HEAP	2/-
103.	OFFERTOIRE	JOHN FRANCIS BARNETT	1/6
104.	SCHERZO SYMPHONIQUE	ALBERT RENAUD	1/-
105.	MARCHE SOLENNELLE (from Leavy)	A. RENAUD	1/-
106.	MEDITATION (from Nicou-Choron)	A. RENAUD	1/-
107.	ANDANTE RELIGIOSO (Nicou-Choron)	A. RENAUD	1/-
108.	TOCCATA in D minor	W. G. WOOD	1/6
109.	INTRODUCTION and VARIATIONS	B. HAYNES	2/-

(For continuation, see other list.)

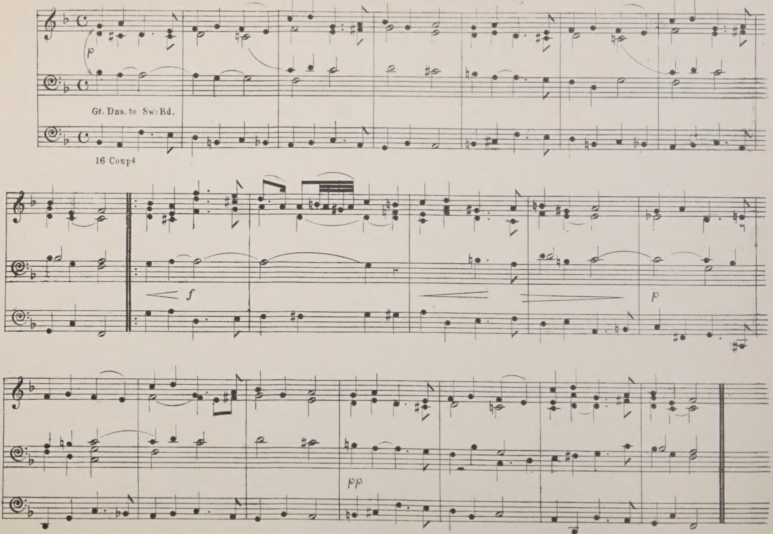
Nos. 41 to 45, 60 to 100, and 245 from "The Organist's Quarterly Journal."

LONDON & NEW YORK: NOVELLO, EWER AND CO.

"PRAISE TO GOD."

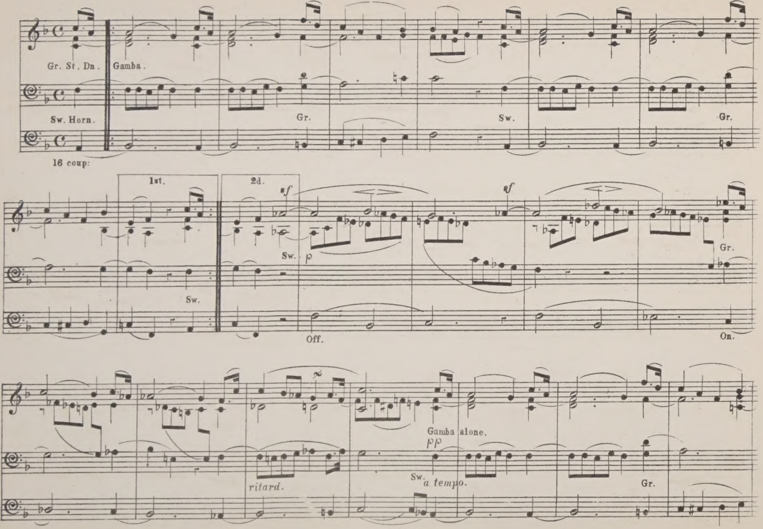
Tempo Ordinario.

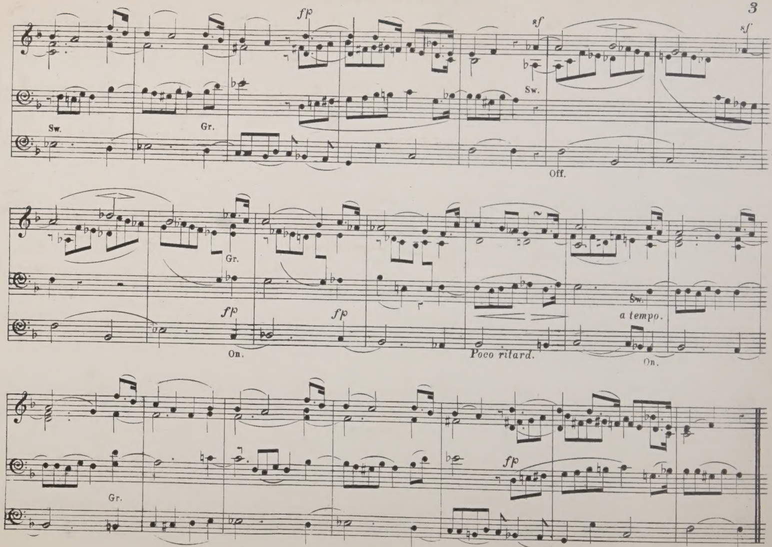
R. SCHUMANN.


p
Gt. Dns. to Sw: Rd.
16 Coupd
f
p
pp

LENTO ASSAI.

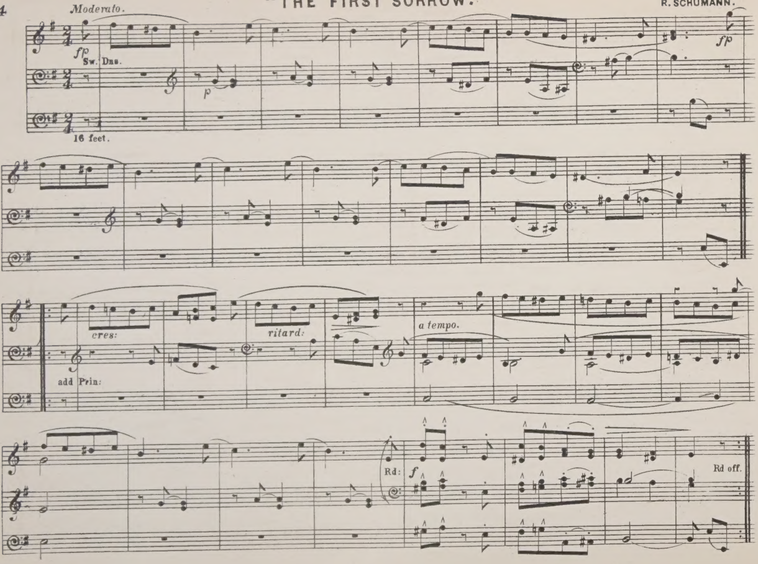
R. SCHUMANN.


Gr. St. Dn.
Gamba.
Sw. Horn.
Gr.
Sw.
Gr.
16 coup:
1st.
2d.
sf
Sw. p
sf
Gr.
Sw.
Off.
On.
Gamba alone.
pp
ritard.
Sw. a tempo.
Gr.


fp
sf
sf
Sw.
Gr.
Sw.
Off.
Gr.
fp
fp
On.
Poco ritard.
Sw.
a tempo.
On.
Gr.
fp

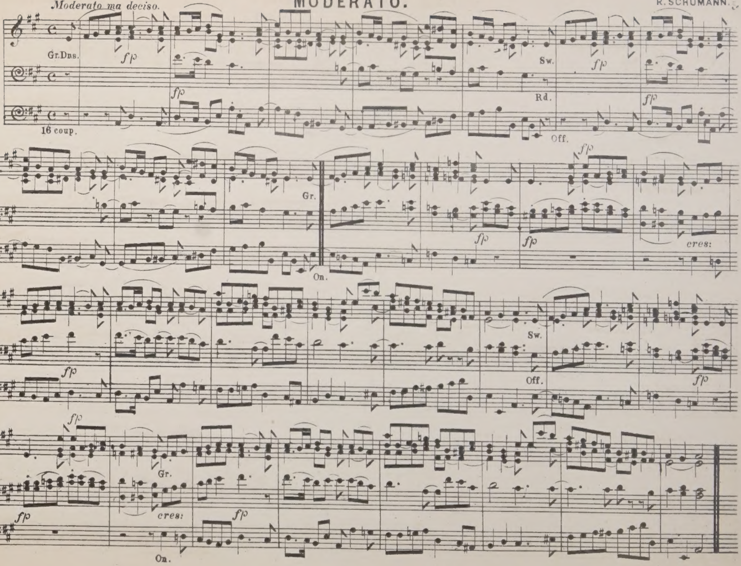
"THE FIRST SORROW."

R. SCHUMANN.


Moderato.
fp
Sw. Dns.
p
16 feet.
fp
cres:
ritard:
a tempo.
add Prin:
Rd:
f
Rd off.

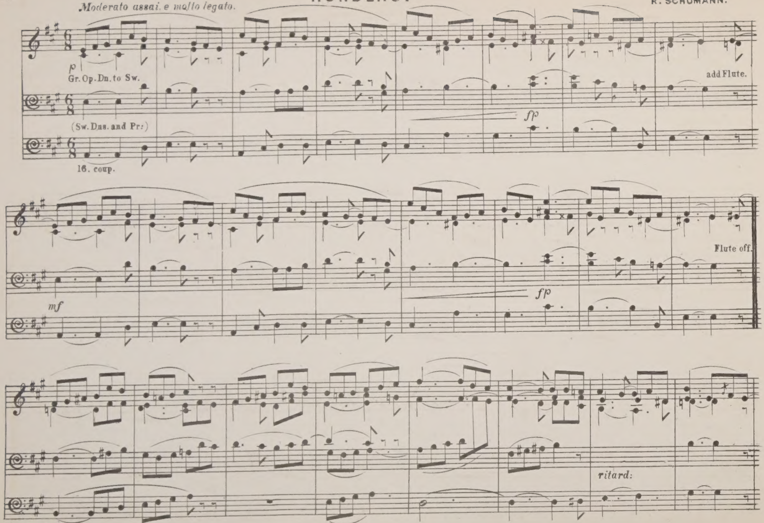
MODERATO.

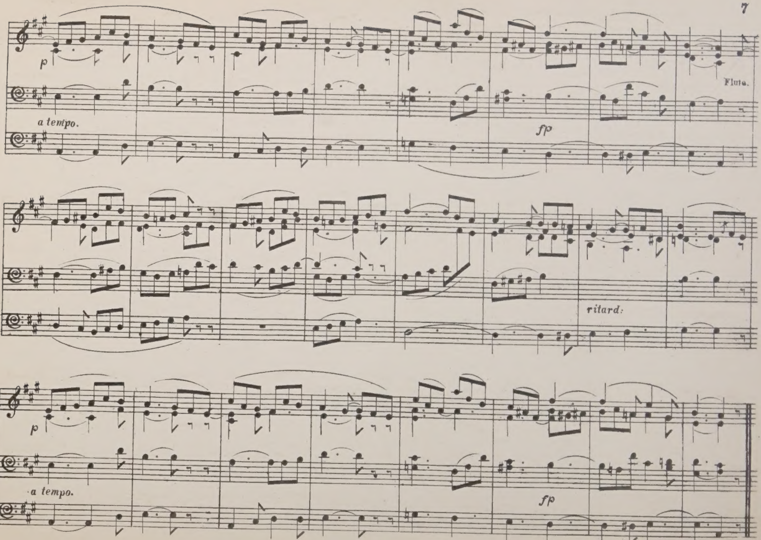
R. SCHUMANN.


Moderato ma deciso.
Gr.Dns.
fp
fp
16 coup.
Sw.
fp
Rd.
fp
Off.
Gr.
fp
fp
fp
On.
cres:
fp
Sw.
Off.
fp
fp
Gr.
fp
cres:
fp
On.

"RONDEAU."

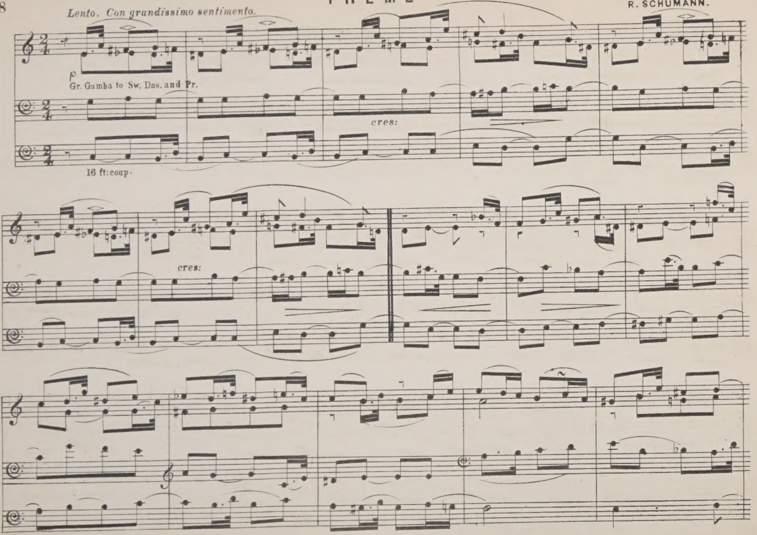
R. SCHUMANN.

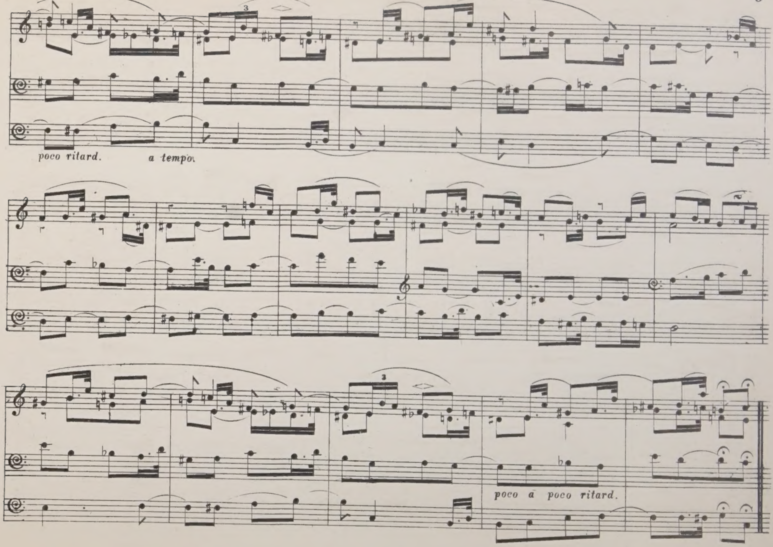

Moderato assai, e molto legato.
p
Gr. Op. Dn. to Sw.
(Sw. Dns. and Pr:)
16. coup.
fp
add Flute.
mf
fp
Flute off.
ritard:


p
a tempo.
fp
Flute.
ritard:
p
a tempo.
fp

"THEME"

R. SCHUMANN.


Lento. Con grandissimo sentimento.
p
Gr. Gamba to Sw. Dns. and Pr.
16 ft: coup·
cres:
cres:

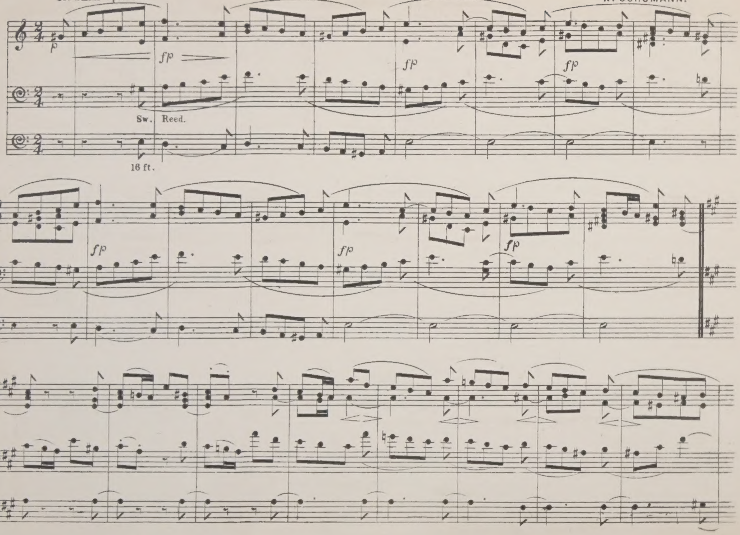

3
poco ritard.
a tempo
3
poco a poco ritard.

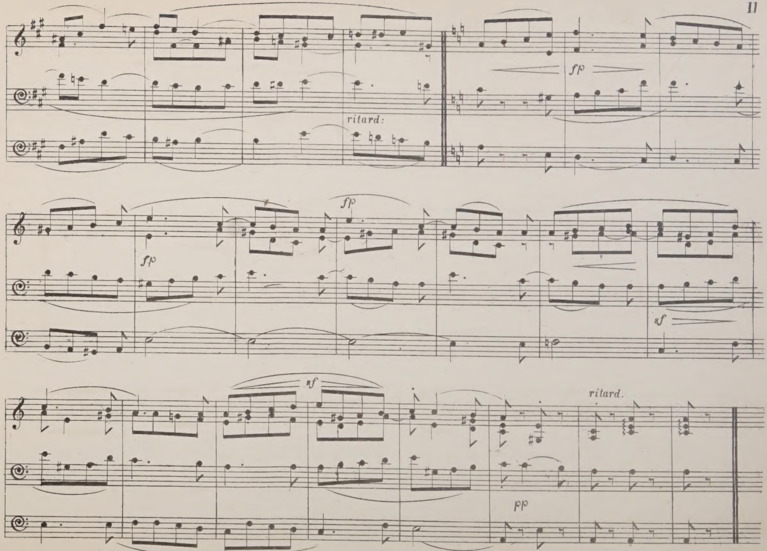
CANON.

Andante con Anima.

Gr: Small Open Dn.

R. SCHUMANN.

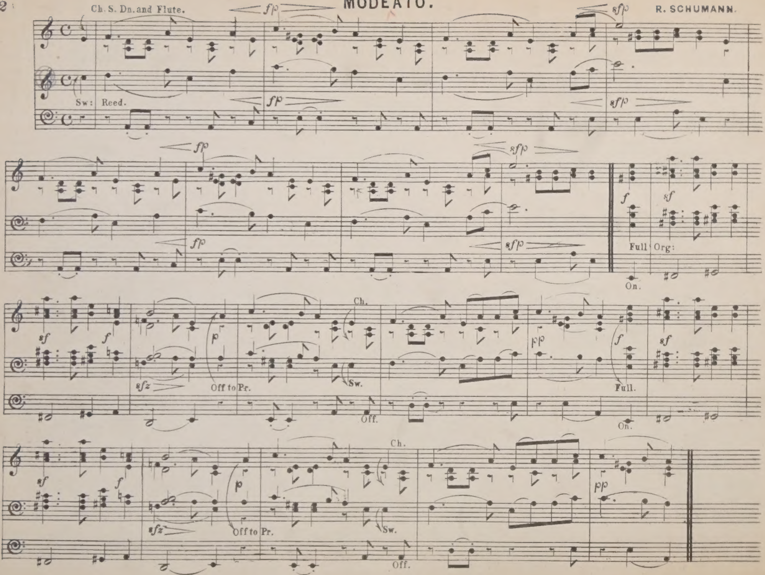

p
fp
fp
fp
Sw. Reed.
16 ft.
fp
fp
fp


ritard:
fp
fp
fp
sf
sf
ritard.
pp

R

MODEATO.

R. SCHUMANN.


Ch. S. Dn. and Flute.
fp
sfp
Sw: Reed.
fp
sfp
fp
sfp
fp
sfp
f
sf
Full Org:
On.
sf
f
sfz
p
Off to Pr.
Ch.
Sw.
Off.
pp
f
sf
Full.
On.
sf
f
sfz
p
Off to Pr.
Ch.
Sw.
Off.
pp